

NATOUR

CONTIKI camping

The world's leading
Camping Tours experts
present:

the fun way.

The young way.

The way nobody can
offer you so much
for so little.

Unconventional tours to
unusually exciting places. Lots
of fun. Lots of parties. Lots of
mind-boggling happenings
with young people from all
over the world. Where?



"Mini-Europe" - 21 days from \$612.

"European Contrasts" -

30 days from \$816.

Scandinavia - 19 days from \$548.

Luxury camping too (motels & caravan accommodation).

Great Britain - 13 days from \$312.

U.S.A. - 24 days - from \$814.

U.S.A. - 31 days - from \$1028.



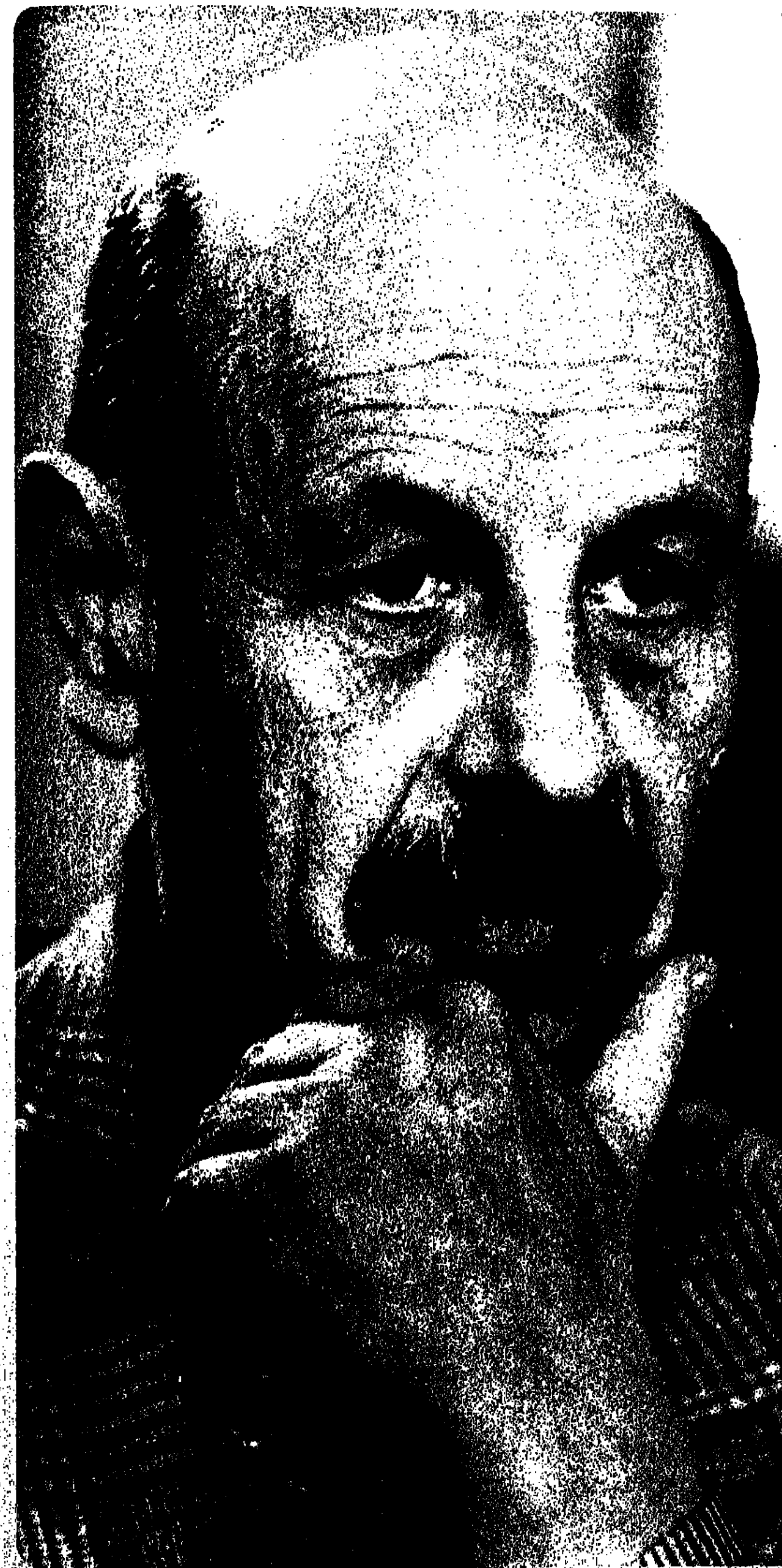
See your travel agent. He'll give you all the answers.

THE JERUSALEM
POST
MAGAZINE

Friday, July 6, 1984



YADIN'S
THREE LIVES



NATOUR CONTIKI camping

The world's leading
Camping Tours experts
present:
the fun way.

The young way.
The way nobody can
offer you so much
for so little.

Unconventional tours to
unusually exciting places. Lots
of fun. Lots of parties. Lots of
mind-boggling happenings
with young people from all
over the world. Where?

"Mini-Europe" - 21 days from \$612.

"European Contrasts" -

30 days from \$816.

Scandinavia - 19 days from \$548.

Luxury camping too (motels & caravan accommodation):

Great Britain - 13 days from \$312.

U.S.A. - 24 days - from \$814.

U.S.A. - 31 days - from \$1028.

See your travel agent: He'll give you all the answers.



On the cover: Large photo of Yigael Yadin is by I.P.P.A. At upper right, Yadin the soldier is shown in 1949, with Yigal Alon and David Ben-Gurion (Fred Chasnik). Yadin the archaeologist (Edgar Hershman). Yadin, the deputy premier, with Moshe Dayan (Samphol)

In this Issue

	Page
Yosef Goell tries to read the direction in which the Arab vote may move.	4
Mark Segal meets Israel's pollsters.	6
Ullman Sher talks with Yehuda Rubin and David Twersky, who do not let political views interfere with their friendship.	8
Abraham Rabinovich looks at the late Yigael Yadin's work, and his unfinished business.	11

	Page
The Book Pages.	12
Marketing with Martha.	15
In the Poster pullout -	
Telereview	D
Music	E
Dance	F

	Page
Matters of Taste	G
TV-Radio Schedules	H
Bridge	J
Chess	K
Scrabble	L
Cinema	M
Art	N

Los Vegas

DREAM KITCHENS

17 different styles of doors
 • Formica doors • M.D.F. Epoxy
 • Oak doors • painted doors
 • Pine doors

Limited offers: five payments, unlinked, without interest.
 Personal Design —
 Reliable Delivery

LAS VEGAS
 89 Ahuz St.
 Ra'anana, Tel. 062-28626

* Special offers for construction
 * Special discount for
 Jerusalem Post Readers

ISRAEL THEATRES

Hahima
 The National Theatre

Summer recess:
 July 6 - August 6

The Cameri Theatre
 of Tel Aviv

Tomorrow, July 7
THE TEMPEST — 8.30

**PIANO TUNING
 AND REPAIRS**
 Call: Eli Samuel, 03-923-1280

VISITORS!
**DON'T LEAVE
 ISRAEL**
 without subscribing to
**THE JERUSALEM
 POST**
 INTERNATIONAL EDITION

Qualifications:

Higher education, preferably in the humanities or social sciences. Experience in non-formal education in recent years! Must have worked with youth, preferably with youth from abroad. High level communicative capability in English! 26-40 years of age at time of registration — for married applicants only. Uninterrupted residence in Israel during the past 5 years. Israel national, must have completed military or parallel National Service.

Candidate must submit authorisation for vacation without pay for the period of the *shlichut*, from his place of employment. Interested applicants should send a legible, handwritten postcard indicating exact address and zip code to: Examination and Classification of Emissaries, 19/A Rehov Keren Hayesod, Jerusalem 91920, for questionnaire and information brochure. Candidates may also apply in person during working hours.

Orientation evenings for emissaries:

Jerusalem — Hizkiyahu Institute, 16 Reh. Hizkiyahu — near Beit Elisheva, 5 p.m. on July 9 and July 19, 1984.

Tel Aviv — Beit Milman, 32 Reh. Tagore, Ramat Aviv at 5 p.m. on July 12, 1984. Questionnaires and information brochures will also be distributed during these evenings.

Please Note

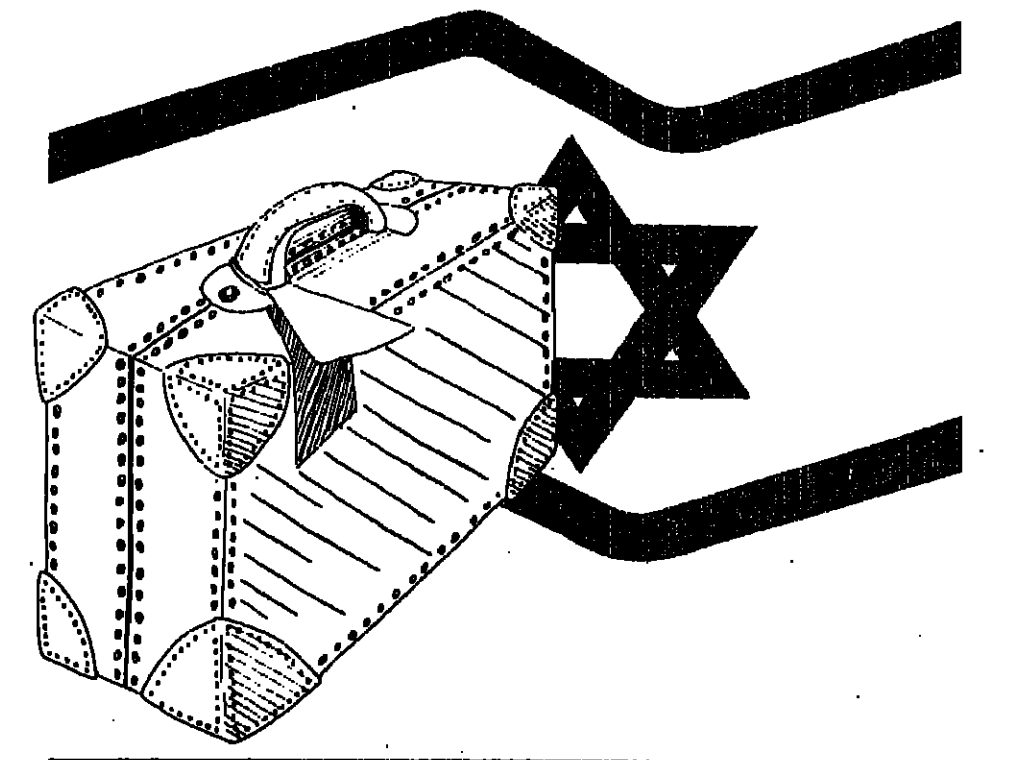
1. *Shlichut* period begins in summer, 1985, for a 2-year period in U.S.A., Canada and Europe.
2. The World Zionist Organization does not undertake to accept any application at any stage of processing.
3. Deadline for submitting applications: August 31, 1984.

If you find it difficult to leave Israel as an Emissary

If you find it difficult to leave Israel with your family for several years, both for reasons of leaving your home and homeland, and because of your concern at disrupting your professional advancement — then you're the candidate we're looking for!

We don't want you to forego your career for the sake of the *shlichut*. On the contrary, make your mission abroad a part of your career. The position of senior director demands initiative, organizational capability, leadership and the ability to work with people.

These are precisely the qualifications required of an emissary abroad, in addition, of course, to personal concern, deep Zionist commitment to the destiny of Jewry and, as required by the position, Zionist educational background. Being an emissary to Jewish communities in foreign lands is a combination of professional challenge and a national mission of the first order. Carrying out this task will be a point in your favour in whatever direction you take in the future. Make the *shlichut* a milestone in the direction you want your life to take.



AS THE FINAL stage of the election campaign draws to a close, Israel's Arabs, who account for 17 per cent of the population and 10 per cent of the electorate, are, like Caesar's Gaul, divided into three basically different political streams.

There are those who believe that in a Jewish state the day-to-day interests of the Arab minorities can best be served by swallowing hard and voting for one of the "Zionist" parties.

They are opposed by those who believe that their sense of Arab dignity and the history of the Zionist parties' "perfidy" in resisting a true integration of Arabs within their ranks oblige them to vote for "pure" Arab lists.

Then there are those who so abhor the very existence of the State of Israel that they regard any collaboration with the Israeli electoral and political process as treachery to the Arab-Palestinian cause.

In the last Knesset elections, in 1981, close to 51 per cent of the Arab vote went to the Zionist parties directly, with 29 per cent voting for the Labour Alignment. This was the largest percentage ever won by the Zionist parties among the Arabs. While the percentage voting for Zionist parties other than the Alignment remained relatively stable at 22 per cent, the Alignment increased its share of the Arab vote by 18 per cent (from 11 per cent in 1977).

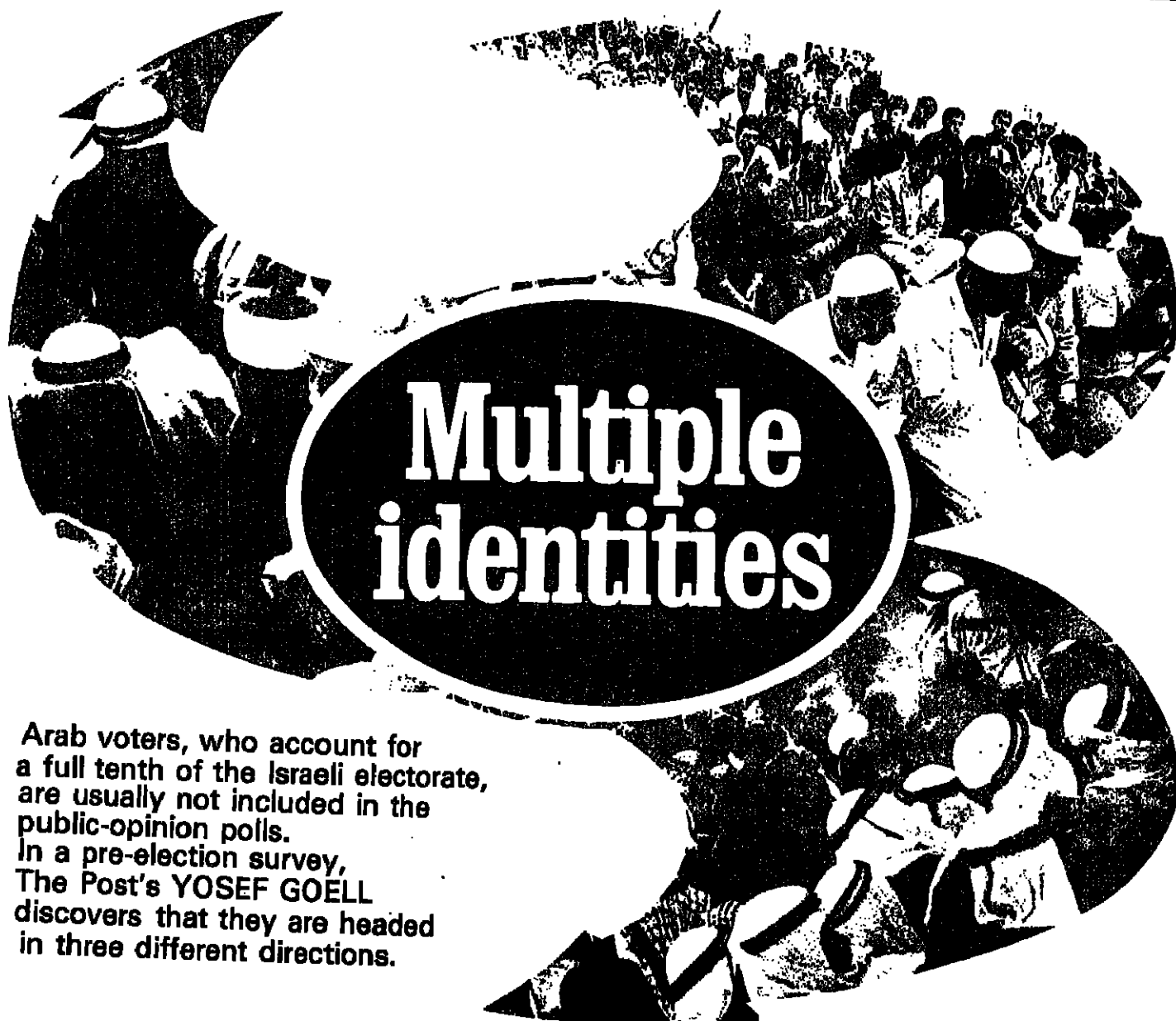
The reason for this was quite clear. The experience of four years of Israel's first Likud government was so frightening that many Arabs who could never have brought themselves to do so in the past opted for the Alignment as the best bet to put Menachem Begin and his Likud coalition out of office.

Only part of this gain was achieved at the expense of the sectarian, clan and local Arab lists (all affiliated one way or another with Labour), which declined from more than 40 per cent between 1955 and 1969 to 16 per cent in 1977 and 12 per cent in 1981.

The five lists, headed by Labour-old-timer Seif al-Din al-Zubbi and Jabir Mundi (Joint Moslem-Druse), Hanna Haddad (an "unreal" No. 59 on today's Alignment list) and Salih Diab (Joint Christian-Moslem), Nuri al-Ukbi (Negev Beduin), Mohammed Hussin al-Gedir (Gilead Beduin), and Yakub Ilyia (Christian), all failed to cross the one per cent threshold in 1981. Thus the Tenth Knesset was the first one in which there was no separate Arab list represented.

Rakah, the Arab Communist Party, has monopolized the vote of those Arabs who would have no truck with Zionist parties or their sectarian fronts since 1965, when the united Jewish-Arab communists split and Jewish communist voters in effect disappeared. In 1977 Rakah, in the guise of the Democratic Front, reached a high point, winning 50 per cent of the Arab vote. In 1981, however, the figure declined to 37 per cent.

The third stream, those Arabs who resist being tainted by any association with the politics of the Jewish State, are represented by the growing percentage of Arabs who do not vote. In 1955, 90 per cent of the Arab electorate voted; the number declined to 74 per cent in 1977 and to 68 per cent in 1981.



Multiple identities

Arab voters, who account for a full tenth of the Israeli electorate, are usually not included in the public-opinion polls. In a pre-election survey, The Post's YOSEF GOELL discovers that they are headed in three different directions.

again be characterized by competition between the three streams. In the past three years there have been developments both at home and abroad which will certainly have an important effect on the trends that have been developing over the past few elections.

Perhaps most important among these developments is the total disappearance of the small sectarian and family lists. These lists, which, as noted above, failed to make it into the last Knesset, were in the past an important factor in the dissipation and erosion of the Arab vote.

The votes they "wasted" are part of the explanation for the discrepancy between the size of the Arab population, the size of the electorate and the number of Arabs actually sitting in the Knesset.

The discrepancy between the 17 per cent of the population which the Arabs and Druse comprise and the 10 per cent they make up of the electorate is explained by two factors.

First, one has to subtract the 110,000 Arabs of Jerusalem, whom Israel considers part of its population since the formal annexation of East Jerusalem in the wake of the Six Day War, but who have steadfastly declined the offer of Israeli citizenship.

Secondly, the fact that...

But even 10 per cent of the electorate could bring in 12 Knesset members. The largest number of Arabs and Druse ever to sit in the Knesset was eight, in the parliament elected in 1977: two were in the Rakah faction; two in the Alignment (one Mapam and one Labour); one Druse was in the Likud; two Druse were in the now defunct Democratic Movement for Change; and one represented a joint Beduin-Druse list. (The Beduin representing that list was murdered by the sons of the Druse Number Two man when he refused to honour a pre-election commitment to resign in the Druse's favour in mid-term.)

The number of Arab and Druse MKs dropped to five in the present Knesset: two in the Alignment; two in Rakah; and one Druse in the Likud.

AN ANALYSIS of what happened to the Arab vote last time leads to the following conclusions in regard to Arab representation in the Knesset: as noted, the participation rate declined to 68 per cent (compared with the 80 per cent for the Jewish vote); the 12 per cent of the Arab vote that went to the five sectarian lists were totally wasted from the point of view of Knesset representation; the 51 per cent that were given to Zionist lists, and were "worth"

versed last week by the High Court of Justice in a unanimous decision.

In a tour of Arab towns and villages last week to discover opinions and trends in that sector, I asked Arabs who readily identified themselves with the second stream - "Arabs should vote only for an Arab party" - what objection they had to voting for Rakah.

I got two answers from those who were as vociferous in their opposition to Rakah as to the Zionist parties.

The first objection was to communism. Most of Israel's Arabs, I was told, and especially those in the villages, are uncomfortable with anything that smacks of such a heretic ideology. Many Arabs are innately conservative on such matters, partly for religious reasons. But even younger, more radical, Arabs are suspicious of the motivations of any group that is as subservient as Rakah is to Moscow. This latter attitude was fed during the early Nasserist days of Israeli Arab radicalism by Moscow-dictated stands on Middle Eastern politics, which were seen as inimical to the Nasserist position and eventually to that of the Palestinian nationalist movement.

The second objection is to the communist insistence on having one Jew for one Arab in its Knesset

purpose, Ahmed Abu Ashe, the chairman of the Jutt local council, a man who is currently identified with Mapam but is wholeheartedly in favour of a distinct Arab party, said: "Uri Avneri, Mordechai Virshubski or Shulamit Aloni."

THE ARAB politicians I spoke to, like Ashe, are quite willing to be quoted on whatever they say. But the Arab man in the street is a different matter. People are willing to talk if they know you or are introduced to you by someone they trust. But there is still very deep reticence when it comes to speaking for attribution.

They fear retribution from the state in regard to job opportunities and the thousand and one things they need officials for. But for some of the speakers, especially the more moderate ones, there is also great fear of courting the enmity of the anti-Israel radicals who have controlled the Arab "street" for the better part of the past decade.

Abu Ashe, whom I met in his office in Jutt, made no secret of his preference for a purely Arab party to represent Arab interests. "But I am convinced that no such party will be ever permitted to make it," he said. "The Israeli political system will fight all-out against any attempt to

His stand in principle in favour of a separate Arab party was largely reinforced by the example of Apudat Yisrael. "We have a much larger electorate than the Aguda, and our special interests are as pronounced as theirs, if not more so. We should be in a position to make the system work for us at least as much as it has for the Aguda since 1977," he said.

The problem, he added, is that the Alignment is not serious about integrating Arabs. "They lead us by the nose and hold us cheap. There are those among us who believe that if we only persevere, integration, especially in the Alignment, will eventually come about. I believe that it will only be possible if Arabs are organized in distinct and separate formations in the Zionist parties, with appropriate representation at all levels, from the regional branches to the Histadrut, the party central committee and the Knesset faction."

RA'ANAN COHEN, who heads the Labour Party's Arab Department (typically, he is a Jew of Iraqi origin), is deeply involved in the election campaign. Interviewed by The Post, he agreed that Labour would be missing the chance of a lifetime if it did not show real signs of working for the integration of Arabs in its ranks. He interpreted the absence of Arab sectarian lists this time around as an indication of the Arabs' desire to integrate fully in the national parties. "But they have to be given the feeling that they are welcome," he stressed.

He as much as admitted that he lost the fight for greater Arab representation in the Alignment's list. The list now includes the traditional Mapam member but only one other Arab in the realistic places, with candidate Hanna Hadad placed only at Number 59, which no one considers realistic.

One other Arab at least should have been included much earlier in the list, he argued. But then he added: "If one judges by the 48,000 votes the Alignment got from the Arabs last time, then two MKs are exactly what they deserve."

Critics of Cohen's paternalistic approach to the Arab constituency say that the fight that he really lost was to get himself on the list of candidates.

Cohen said he believed it possible to hold on to the 48,000 Arab voters, and even to increase their number, primarily on the basis of the urgent Arab need to help unseat the Likud government.

Abu Ashe agreed. In his case, the only thing motivating him to go along with the Alignment is the need to be rid of the "greater evil." He doubted, however, whether the Alignment would be able to hold on to the percentage of the Arab vote it got last time.

An important factor in the vote, all my Arab informants agreed, was that Rakah is in effect the only political force that works among the Arabs all year round, year in year out. Abu Ashe, the current Mapamnik, said that "Mapam, which used to be the most active Zionist party among the Arabs, has in effect suspended most of its activities for the

were unanimous in their assessment that Mapam had lost whatever positive separate identity it had had among Arabs, since its integration into the Alignment. "What people have in their hearts against Labour, they also take out on Mapam. They don't differentiate between the two," I was told time and again.

THE MAIN fight that is developing in the Arab sector is between the Progressive List for Peace and Rakah. The communist daily Al-Itihad loses no opportunity to lambaste the new competitors for the pro-PLP vote. So far the PLP is on record as urging Israeli Arabs to vote for Rakah; but PLP activists are trying to spread the word that in their heart of hearts the PLO leaders would prefer an Israeli party that is unswervingly loyal to the cause of unadulterated Palestinian nationalism represented by the PLO, without Moscow and its Rakah stooges as intermediaries.

The contending claims about the PLP's preference - Rakah or the PLP - is a reflection of the growing legitimization of open support for the PLO in the Israeli Arab street.

When I found widespread resentment against the inclusion of Jews in the Rakah list, I asked what made the PLP different, since it had seen fit to include Aluf (Res.) Matti Peled as No. 2 and Ya'acov Arnon just a little lower on the list.

Several sources said that it was common knowledge in the Arab sector that their inclusion and the placing of Uri Avneri in the honorific No. 120 spot were due to the explicit orders of the PLO leadership.

I arranged to meet Mohammed Miari, the Haifa lawyer who heads the PLP list, in his Haifa offices. But when I got there he failed to show up; he was obviously busy with his party's appeal to the High Court. In an earlier interview with Ha'aretz, Miari explained the inclusion of Jews in his list as an expression of maturity after the failed attempt to set up a purely Arab list, Al Arad, in 1965.

"I've matured. Radicalism and moderation are questions of proportion," he said. "What was radical 10 years ago is accepted today. Al Arad was the first attempt, albeit at an inappropriate time, to put forward the problems of Palestinian nationalism. We're more realistic today and we're taking all the forces acting in the political arena into account. Al Arad was purely Arab, while today we're making a joint effort. That's progress, according to our concepts."

Hashem Muhamed, the newly elected chairman of the Unin el Fahm local council (with a population of 24,000, it is the largest Arab town outside Nizareth), is an example of the daily communist presence in the Arab street. Muhamed, who has an MA in educational counselling from Tel Aviv University, is running an open-door policy at city hall; he personally takes care of matters big and small.

He says he is not a communist although he was elected on the Democratic Front (Rakah) list to the local council. He is also the No. 5 man on the Rakah list to the Knesset.

He shares Rakah's ideology.

that any purely Arab party (as they claim to be) will be permitted to make it. They say that they believe in the same things Rakah does, so why split our forces and set up a separate party?

"In any event, I don't believe a party can run with two heads, as the PLP is purporting to do. In Rakah there is no question that Meir Wilner is head, and not Tewfik Toubi, and that's as it should be."

All the Arabs I spoke to agreed that the two events of the past few years that will most affect the Arab vote are the war in Lebanon and the growing legitimization and recourse to anti-Arab rhetoric in the Jewish sector under the Likud government.

THE WAR in Lebanon was especially traumatic to Israel's Arabs because for the first time since the 1948 War of Independence their friends and relatives in the camps and cities of southern Lebanon were directly affected. On this issue most Arabs I spoke to said they believed that the Alignment worked hand in hand with the Likud on the invasion of Lebanon, and that the differences between the two developed only later over the secondary question of the depth of penetration, not the desire to wipe out the PLO physically.

On the domestic scene what ranked among Arabs of all political persuasions was the clearly discriminatory bill adopted by the Knesset to exclude Arabs from increased National Insurance child allowances. It was admitted that the motion was instigated by Tami with the collusion of the Likud. But everyone recalls that the first such discriminatory legislation was adopted at the beginning of the 1970s under a Labour government.

Surprisingly, there was a large degree of agreement among all my Arab informants regarding the Arab vote on July 23. None believed that the Alignment would get more than it did in 1981; some believed that it would lose some votes. With the PLP clearly in the running, nearly all expected that whatever votes it got would be at the expense of Rakah. (The great unknown in this connection is how many votes the PLP will get from those who had planned to abstain.)

It was estimated that Ezer Weizman's Yahad would get from five to 10 thousand votes at most, despite such coups as obtaining the support of the chairman of the Kafr Kana local council, Mohammed Massarwa.

The Likud, I was told, would hold on to its supporters among the Druse, especially in view of the shabby way the Alignment treated its own Druse supporters.

Last time around the National Religious Party got 5,500 Arab votes, which were attributed to its control of the patronage of the Religious Affairs and Interior Ministries. The NRP is expected to get somewhat less this time because of doubts concerning its inclusion in a new Alignment coalition, and of its keeping its clout in a Likud government, given the fragmentation in the religious camp.

Shinui got 6,500 Arab votes last time and might keep them in view of

3000 YEARS IN 300 METERS



A NEW "SOUND & LIGHT" SHOW

Come and see the history of Jerusalem, Israel's capital, unravel before your eyes in a spectacular and fascinating new "sound & light" show - an experience you'll never forget, in the courtyard of the Citadel (Tower of David), near Jaffa Gate.

versions

Hebrew: nightly, at 20.30 French: Mon., Wed & Sat., at 22.15
English: nightly, at 21.15 German: Sun., Tues. & Thurs., at 22.15
(No performances on Fridays or holiday eves) Please dress warmly

ALSO AT THE JERUSALEM CITY MUSEUM
Exhibitions * Multi-Screen Show * Archeological Courtyard

The museum and the site are open to the public daily from 8:30 a.m. to 7:00 p.m. and on Fridays till 2:00 p.m.

Visiting groups are kindly requested to make advance arrangements. Tel. (02-288079).

Guided Tours in English given daily except Saturday, 9.15 a.m. and 11.30 a.m.

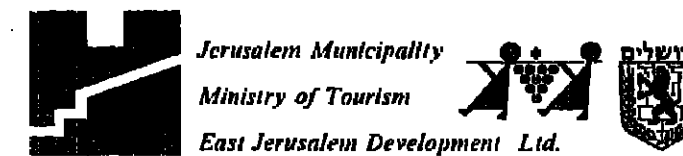
WHEN IN JERUSALEM—A VISIT TO THE TOWER OF DAVID IS REALLY A MUST

DAVID'S TOWER—REDISCOVERED

RAMPARTS WALK JERUSALEM OLD CITY WALLS

A UNIQUE EXPERIENCE.
A TOUR ON THE OLD CITY WALLS
OPEN DAILY: 09.00-17.00
ACCESS TO THE RAMPARTS WALK:
THE CITADEL, JAFFA GATE,
DAMASCUS GATE, LIONS GATE
ZION GATE

FOR SATURDAYS AND HOLIDAYS
TICKETS MUST BE PURCHASED IN ADVANCE



Rinat, the National
Choir is holding



AS THE FINAL stage of the election campaign draws to a close, Israel's Arabs, who account for 17 per cent of the population and 10 per cent of the electorate, are, like Caesar's Gaul, divided into three basically different political streams.

There are those who believe that in a Jewish state the day-to-day interests of the Arab minorities can best be served by swallowing hard and voting for one of the "Zionist" parties.

They are opposed by those who believe that their sense of Arab dignity and the history of the Zionist parties' "perfidy" in resisting a true integration of Arabs within their ranks obliges them to vote for "pure" Arab lists.

Then there are those who so abhor the very existence of the State of Israel that they regard any collaboration with the Israeli electoral and political process as treachery to the Arab-Palestinian cause.

In the last Knesset elections, in 1981, close to 51 per cent of the Arab vote went to the Zionist parties directly, with 29 per cent voting for the Labour Alignment. This was the largest percentage ever won by the Zionist parties among the Arabs. While the percentage voting for Zionist parties other than the Alignment remained relatively stable at 22 per cent, the Alignment increased its share of the Arab vote by 18 per cent (from 11 per cent in 1977).

The reason for this was quite clear. The experience of four years of Israel's first Likud government was so frightening that many Arabs who could never have brought themselves to do so in the past opted for the Alignment as the best bet to put Menachem Begin and his Likud coalition out of office.

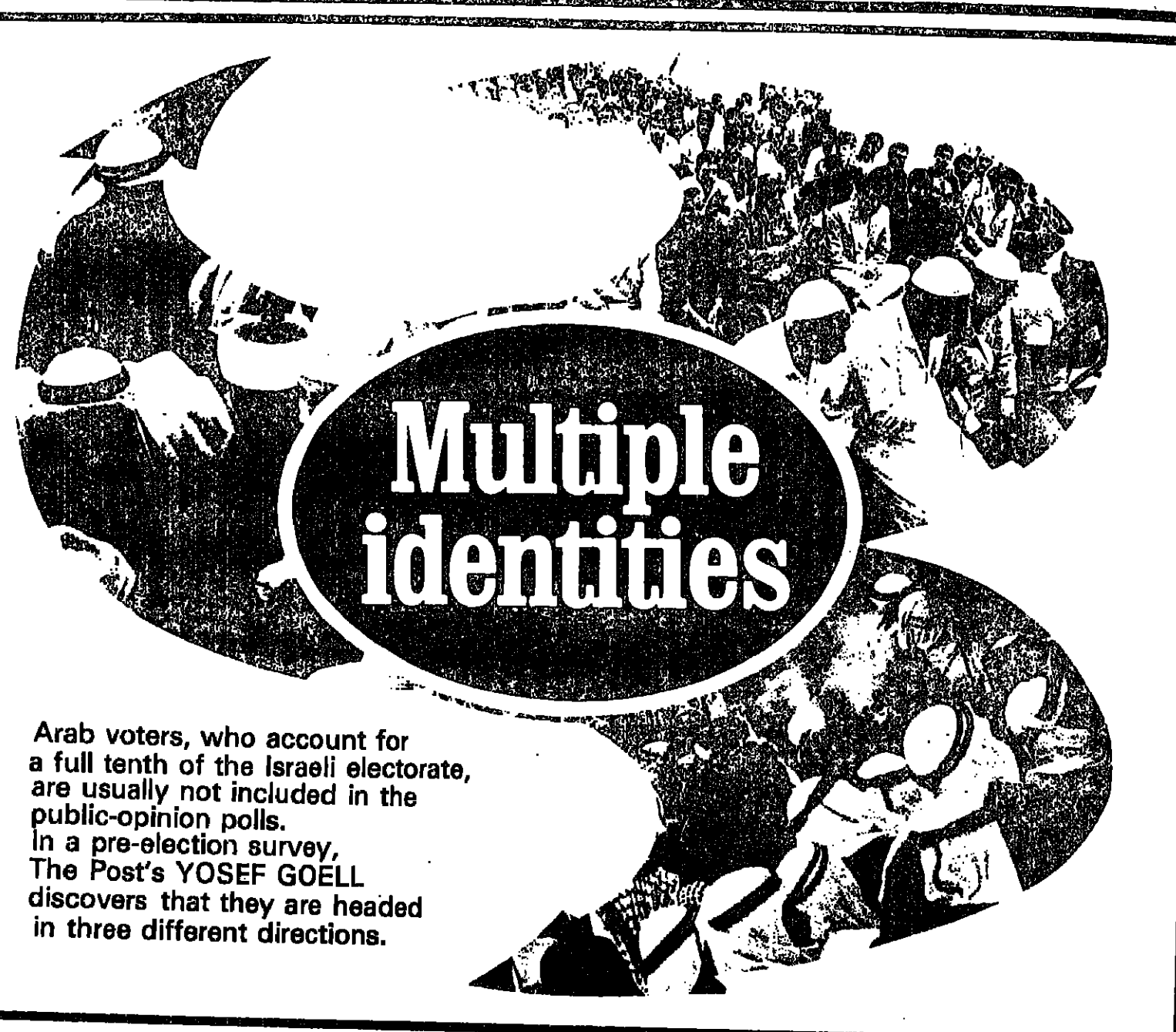
Only part of this gain was achieved at the expense of the sectarian, clan and local Arab lists (all affiliated one way or another with Labour), which declined from more than 40 per cent between 1955 and 1969 to 16 per cent in 1977 and 12 per cent in 1981.

The five lists, headed by Labour-old-timer Seif ed-din al-Zuhbi and Jaber Muadi (Joint Moslem-Druse), Hanna Haddad (an "unreal" No. 59 on today's Alignment list) and Salah Dabb (Joint Christian-Moslem), Nuri al-Ukbi (Nagvev Beduin), Mohammed Hassan al-Gedir (Galilee Beduin), and Yakub Ilyu (Christian), all failed to cross the one per cent threshold in 1981. Thus the Tenth Knesset was the first one in which there was no separate Arab list represented.

Rakah, the Arab Communist Party, has monopolized the vote of those Arabs who would have no truck with Zionist parties or their sectarian fronts since 1965, when the united Jewish-Arab communists split and Jewish communist voters in effect disappeared. In 1977 Rakah, in the guise of the Democratic Front, reached a high point, winning 50 per cent of the Arab vote. In 1981, however, the figure declined to 37 per cent.

The third stream, those Arabs who resist being tainted by any association with the politics of the Jewish State, are represented by the growing percentage of Arabs who do not vote. In 1955, 90 per cent of the Arab electorate voted; the number declined to 74 per cent in 1977 and to an unprecedented low of 68 per cent in 1981. This figure is especially impressive in view of the growing educational and economic attainments of the Arab population, factors which should normally militate towards a higher rather than a lower participation rate.

THE ELECTORAL fight in the Arab and Druse sectors this time will



Arab voters, who account for a full tenth of the Israeli electorate, are usually not included in the public-opinion polls. In a pre-election survey, The Post's YOSEF GOELL discovers that they are headed in three different directions.

again be characterized by competition between the three streams. In the past three years there have been developments both at home and abroad which will certainly have an important effect on the trends that have been developing over the past few elections.

Perhaps most important among these developments is the total disappearance of the small sectarian and family lists. These lists, which, as noted above, failed to make it into the last Knesset, were in the past an important factor in the dissipation and erosion of the Arab vote.

The votes they "wasted" are part of the explanation for the discrepancy between the size of the Arab population, the size of the electorate and the number of Arabs actually sitting in the Knesset.

The discrepancy between the 17 per cent of the population which the Arabs and Druse comprise and the 10 per cent they make up of the electorate is explained by two factors.

First, one has to subtract the 110,000 Arabs of Jerusalem, whom Israel considers part of its population since the formal annexation of East Jerusalem in the wake of the Six Day War, but who have steadfastly declined the offer of Israeli citizenship.

Secondly, the fact that Israel's Arabs, as a result of an impressive population explosion during the last 36 years, when they were exposed to Israeli medicine and economic conditions, have an inordinately high proportion of young people (the median age is slightly over 15). This means that well over half the population is below voting age. The comparable median age for Israel's Jews is 27.

But even 10 per cent of the electorate could bring in 12 Knesset members. The largest number of Arabs and Druse ever to sit in the Knesset was eight, in the parliament elected in 1977: two were in the Rakah faction; two in the Alignment (one Mapam and one Labour); one Druse was in the Likud; two Druse were in the now defunct Democratic Movement for Change; and one represented a joint Beduin-Druse list. (The Beduin representing that list was murdered by the sons of the Druse Number Two man when he refused to honour a pre-election commitment to resign in the Druse's favour in mid-term.)

The number of Arab and Druse MKs dropped to five in the present Knesset: two in the Alignment; two in Rakah; and one Druse in the Likud.

AN ANALYSIS of what happened to the Arab vote last time leads to the following conclusions in regard to Arab representation in the Knesset: as noted, the participation rate declined to 68 per cent (compared with the 80 per cent for the Jewish vote); the 12 per cent of the Arab vote that went to the five sectarian lists were totally wasted from the point of view of Knesset representation; the 51 per cent that were given to Zionist lists, and were "worth" 5-6 seats, were actually rewarded with only three MKs; the 37 per cent who voted for Rakah, which won four seats, resulted in only two Arab MKs due to the communist policy of absolute parity between Arabs and Jews in its Knesset list.

This latter point is an important one in understanding the rise of the Progressive List for Peace, whose earlier disqualification by the Central Elections Committee was re-

versed last week by the High Court of Justice in a unanimous decision.

In a tour of Arab towns and villages last week to discover opinions and trends in that sector, I asked Arabs who readily identified themselves with the second stream — "Arabs should vote only for an Arab party" — what objection they had to voting for Rakah.

I got two answers from those who were as vociferous in their opposition to Rakah as to the Zionist parties.

The first objection was to communism. Most of Israel's Arabs, I was told, and especially those in the villages, are uncomfortable with anything that smacks of such a heretic ideology. Many Arabs are innately conservative on such matters, partly for religious reasons. But even younger, more radical, Arabs are suspicious of the motivations of any group that is as subservient as Rakah is to Moscow. This latter attitude was fed during the early Nasserist days of Israeli Arab radicalism by Moscow-dictated stands on Middle Eastern politics, which were seen as inimical to the Nasserist position and eventually to that of the Palestinian nationalist movement.

The second objection is to the communist insistence on having one Jew for one Arab in its Knesset faction, and having a Jew, Meir Wilner, lead its list. Many Arabs told me that they saw it as an insult to Arab dignity to have a party that gets all its votes from Arabs headed by a Jew and half represented by Jews.

Pursuing this theme I also heard the following: "If Rakah insists on having half of its faction Jewish, it should at least include dignified Jews and not riff-raff like Charley Biton." When I asked what was meant by a "dignified," acceptable Jew for this

purpose, Ahmed Abu Asbe, the chairman of the Jatt local council, a man who is currently identified with Mapam but is wholeheartedly in favour of a distinct Arab party, said: "Uri Avneri, Mordechai Virshubski or Shulamit Aloni."

THE ARAB politicians I spoke to, like Asbe, are quite willing to be quoted on whatever they say. But the Arab man in the street is a different matter. People are willing to talk if they know you or are introduced to you by someone they trust. But there is still very deep reticence when it comes to speaking for attribution.

They fear retribution from the state in regard to job opportunities and the thousand and one things they need officials for. But for some of the speakers, especially the more moderate ones, there is also great fear of courting the enmity of the anti-Israeli radicals who have controlled the Arab "street" for the better part of the past decade.

Abu Asbe, whom I met in his office in Jatt, made no secret of his preference for a purely Arab party to represent Arab interests. "But I am convinced that no such party will be ever permitted to make it," he said. "The Israeli political system will fight all-out against any attempt to organize such a purely Arab party, even if it is above all suspicion."

This time around, Abu Asbe is associated with the Alignment. In the last elections he supported Moshe Dayan's Telem, primarily because of Dayan's contribution to the peace agreement with Egypt. "But a few days before the election I knew I had made a mistake. I voted for them, but I did not continue to persuade anyone else to. They were even worse than the Alignment."

His stand in principle in favour of a separate Arab party was largely reinforced by the example of Agudat Yisrael. "We have a much larger electorate than the Aguda, and our special interests are as pronounced as theirs, if not more so. We should be in a position to make the system work for us at least as much as it has for the Aguda since 1977," he said.

The problem, he added, is that the Alignment is not serious about integrating Arabs. "They lead us by the nose and hold us cheap. There are those among us who believe that if we only persevere, integration, especially in the Alignment, will eventually come about. I believe that it will only be possible if Arabs are organized in distinct and separate formations in the Zionist parties, with appropriate representation at all levels, from the regional branches to the Histadrut, the party central committee and the Knesset faction."

RA'ANAN COHEN, who heads the Labour Party's Arab Department (typically, he is a Jew of Iraqi origin), is deeply involved in the election campaign. Interviewed by The Post, he agreed that Labour would be missing the chance of a lifetime if it did not show real signs of working for the integration of Arabs in its ranks. He interpreted the absence of Arab sectarian lists this time around as an indication of the Arabs' desire to integrate fully in the national parties. "But they have to be given the feeling that they are welcome," he stressed.

He is much as admitted that he lost the fight for greater Arab representation in the Alignment's list. The list now includes the traditional Mapam member but only one other Arab in the realistic places, with candidate Hanna Haddad placed only at Number 59, which no one considers realistic.

One other Arab at least should have been included much earlier in the list, he argued. But then he added: "If one judges by the 48,000 votes the Alignment got from the Arabs last time, then two MKs are exactly what they deserve."

Critics of Cohen's paternalistic approach to the Arab constituency say that the fight that he really lost was to get himself on the list of candidates.

Cohen said he believed it possible to hold on to the 48,000 Arab voters, and even to increase their number, primarily on the basis of the urgent Arab need to help unseat the Likud government.

Abu Asbe agreed. In his case, the only thing motivating him to go along with the Alignment is the need to be rid of the "greater evil." He doubted, however, whether the Alignment would be able to hold on to the percentage of the Arab vote it got last time.

An important factor in the vote, all my Arab informants agreed, was that Rakah is in effect the only political force that works among the Arabs all year round, year in year out. Abu Asbe, the current Mapamnik, said that "Mapam, which used to be the most active Zionist party among the Arabs, has in effect suspended most of its activities for the past 10 years and more."

"The current Mapam MK, Mohammed Watad, is admittedly the first example of a different, nationally oriented Arab politician. He doesn't only dispense *protektzia*, but is involved in all national political questions like all the Jewish MKs are."

Jatt, which is Watad's home town, shows in its schools, clinic and other services that it is the home base of an MK. But other Arabs I spoke to

were unanimous in their assessment that Mapam had lost whatever positive separate identity it had had among Arabs, since its integration into the Alignment. "What people have in their hearts against Labour, they also take out on Mapam. They don't differentiate between the two," I was told time and again.

THE MAIN fight that is developing in the Arab sector is between the Progressive List for Peace and Rakah. The communist daily, *Al-Hithad*, loses no opportunity to lambaste the new competitors for the pro-PLP vote. So far the PLP is on record as urging Israeli Arabs to vote for Rakah; but PLP activists are trying to spread the word that in their heart of hearts the PLP leaders would prefer an Israeli party that is unswervingly loyal to the cause of undiluted Palestinian nationalism represented by the PLO, without Moscow and its Rakah stooges as intermediaries.

The contending claims about the PLP's preference — Rakah or the PLP — is a reflection of the growing legitimization of open support for the PLO in the Israeli Arab street.

When I found widespread resentment against the inclusion of Jews in the Rakah list, I asked what made the PLP different, since it had seen fit to include Aluf (Res.) Matti Peled as No. 2 and Ya'acov Arnon just a little lower on the list.

Several sources said that it was common knowledge in the Arab sector that their inclusion and the placing of Uri Avneri in the honorific No. 130 spot were due to the explicit orders of the PLO leadership.

I arranged to meet Mohammed Miar, the Haifa lawyer who heads the PLP list, in his Haifa offices. But when I got there he failed to show up; he was obviously busy with his party's appeal to the High Court. In an earlier interview with *Ha'aretz*, Miar explained the inclusion of Jews in his list as an expression of maturity after the failed attempt to set up a purely Arab list, Al Ard, in 1965.

"I've matured. Radicalism and moderation are questions of proportion," he said. "What was radical 10 years ago is accepted today. Al Ard was the first attempt, albeit at an inappropriate time, to put forward the problems of Palestinian nationalism. We're more realistic today and we're taking all the forces acting in the political arena into account. Al Ard was purely Arab, while today we're making a joint effort. That's progress, according to our concepts."

Hashem Mahameed, the newly elected chairman of the Umm al-Fahm local council (with a population of 24,000, it is the largest Arab town outside Nazareth), is an example of the daily communist presence in the Arab street. Mahameed, who has an MA in educational counselling from Tel Aviv University, is running an open-door policy at city hall; he personally takes care of matters big and small.

He says he is not a communist although he was elected on the Democratic Front (Rakah) list to the local council. He is also the No. 5 man on the Rakah list to the Knesset.

He shares Rakah's ideology, favouring the creation of a Palestinian state alongside Israel through the return of the conquered territories.

"As for the Alignment, it's no different from the Likud. Last time 48,000 Arabs voted for them in response to the call to stop the Likud. But both domestically, on the Palestinian question, and in Lebanon, there's really no difference between them."

"As for the PLP — I don't believe

that any purely Arab party (as they claim to be) will be permitted to make it. They say that they believe in the same things Rakah does, so why split our forces and set up a separate party?"

"In any event, I don't believe a party can run with two heads, as the PLP is purporting to do. In Rakah there is no question that Meir Wilner is head, and not Tewfik Toubi, and that's as it should be."

All the Arabs I spoke to agreed that the two events of the past few years that will most affect the Arab vote are the war in Lebanon and the growing legitimization and recourse to anti-Arab rhetoric in the Jewish sector under the Likud government.

THE WAR in Lebanon was especially traumatic to Israel's Arabs because for the first time since the 1948 War of Independence their friends and relatives in the camps and cities of southern Lebanon were directly affected. On this issue most Arabs I spoke to said they believed that the Alignment worked hand in hand with the Likud on the invasion of Lebanon, and that the differences between the two developed only later over the secondary question of the depth of penetration, not the desire to wipe out the PLO physically.

On the domestic scene what ranked among Arabs of all political persuasions was the clearly discriminatory bill adopted by the Knesset to exclude Arabs from increased National Insurance child allowances. It was admitted that the notion was instigated by Tami with the collusion of the Likud. But everyone recalls that the first such discriminatory legislation was adopted at the beginning of the 1970s under a Labour government.

Surprisingly, there was a large degree of agreement among all my Arab informants regarding the Arab vote on July 23. None believed that the Alignment would get more than it did in 1981; some believed that it would lose some votes. With the PLP clearly in the running, nearly all expected that whatever votes it got would be at the expense of Rakah. (The great unknown in this connection is how many votes the PLP will get from those who had planned to abstain.)

It was estimated that Ezer Weizman's Yahad would get from five to 10 thousand votes at most, despite such coups as obtaining the support of the chairman of the Kafr Kara local council, Mohammed Massarwa.

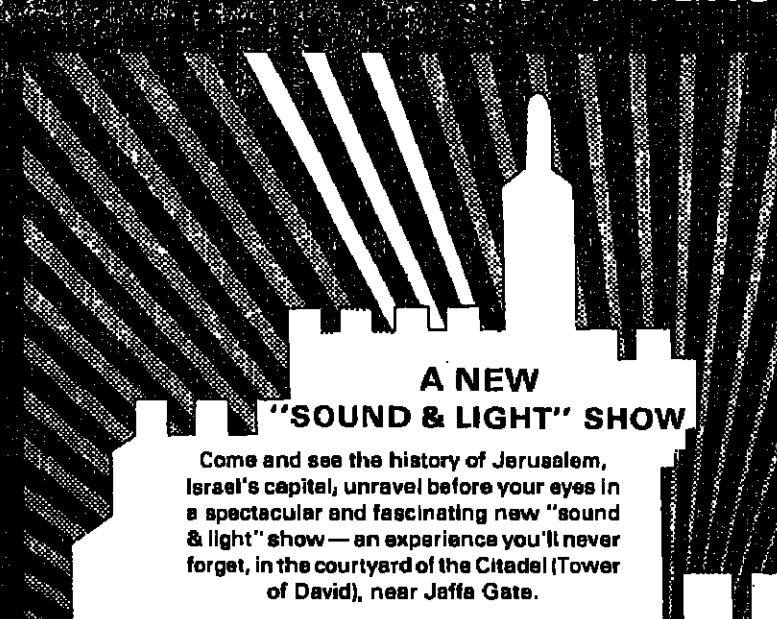
The Likud, I was told, would hold on to its supporters among the Druse, especially in view of the shabby way the Alignment treated its own Druse supporters.

Last time around the National Religious Party got 5,500 Arab votes, which were attributed to its control of the patronage of the Religious Affairs and Interior Ministries. The NRP is expected to get somewhat less this time because of doubts concerning its inclusion in a new Alignment coalition, and of its keeping its clout in a Likud government, given the fragmentation in the religious camp.

Shinui got 6,500 Arab votes last time and might keep them in view of the placement of Druse Zaidan Atche in the No. 3 spot. Shulamit Aloni's CRM and a number of other small lists may also get the smattering of votes they got in the past.

Speaking to Arab voters one cannot escape the impact of the dilemma that confronts them, the 36-year-old dilemma of having to choose between their multiple identities. It would seem that this dilemma has undoubtedly been made more acute by events of the past three years.

3000 YEARS IN 300 METERS



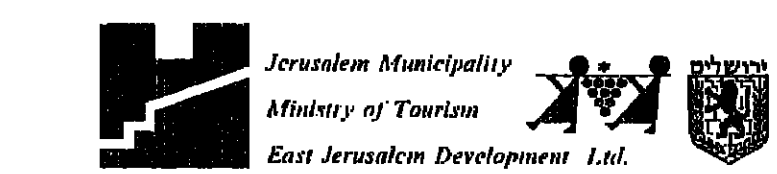
Hebrew: nightly, at 20.30
English: nightly, at 21.15
(No performances on Fridays or holiday eve.)
Also at the JERUSALEM CITY MUSEUM
Exhibitions * Multi-Screen Show * Archaeological Courtyard
The museum and the site are open to the public daily from 8:30 a.m. to 7:00 p.m. and on Fridays till 2:00 p.m.
Visiting groups are kindly requested to make advance arrangements. Tel. (02-286079).
Guided Tours in English given daily except Saturday, 9.15 a.m. and 11.30 a.m.

WHEN IN JERUSALEM—A VISIT TO THE TOWER OF DAVID IS REALLY A MUST
DAVID'S TOWER—REDISCOVERED

RAMPARTS WALK JERUSALEM OLD CITY WALLS

A UNIQUE EXPERIENCE.
A TOUR ON THE OLD CITY WALLS
OPEN DAILY: 09.00-17.00
ACCESS TO THE RAMPARTS WALK:
THE CITADEL, JAFFA GATE,
DAMASCUS GATE, LIONS GATE
ZION GATE

FOR SATURDAYS AND HOLIDAYS
TICKETS MUST BE PURCHASED IN ADVANCE



Rinat, the National Choir is holding auditions for NEW SINGERS

Requirements:
* Knowledge of solfège
* Developed voice
* Musical education

Those interested are invited to contact the Choir office.
Tel. 03-246247 between 9.00 a.m. and 12 noon

ON MANY THINGS, the country's leading pollsters may not see eye-to-eye. But they do agree that in the 1984 elections the key to which party will form the next coalition government lies with the unusually large bloc of floating voters.

The pollsters are aware of being in the spotlight; the campaign managers in particular seem to hang on their computer outputs. Some see them as latter-day oracles or soothsayers. But this notion is vigorously contested by the psephologists themselves.

Raphael Gil, head of Public Opinion Research of Israel (PORI), said: "I'm neither an oracle nor a prophet, I am a camera." He added that since George Gallup started polling public opinion in 1936, no pollster has claimed to know what the future holds. No one can claim to know what the picture will be on the night of July 23, when the ballots have been cast.

"There are too many bona fide undecided voters; so, even with the most advanced equipment, no one can predict exactly how things will turn out. If so many say they don't know, how can I pretend to know?" However, on the basis of data at his disposal, he can offer a notion of trends "for the moment and for the day the polls are conducted. I am a camera photographing things at a given moment, not a soothsayer reading entrails."

Nonetheless, the application of the theory of probability and the right kind of sampling can provide a forecast - but only one minute after - and never before - the voting stops. The problem in this case, he repeated, is the floating vote.

Gil was ready to praise Hanech Smith's record of prediction for Israel TV on election nights in recent years. He noted that Smith worked on the basis of a sample of 30 balloting stations, where voters were asked immediately after emerging from the booths to repeat their choice. Because he works with material collected after the voter had decided, Smith manages invariably to produce first-class results, Gil said.

The 54-year-old Gil has a BA in Sociology and Statistics from the Hebrew University. He completed his specialized studies at Columbia University and returned home in 1962, helping to set up the Dahaf Research Institute. In 1966 he set up PORI. He has done research on the five general elections since then.

I asked him what made these elections different. "Nothing," was his swift reply. Justifying his reputation as an iconoclast, he added: "There was never any *mahapach*. The Likud did not sweep the country in 1977 but only came to power because the Democratic Movement for Change took so many votes from Labour." Here he produced the official government book of election results since the First Knesset, and showed me that, whereas in 1973 the Likud won 32 per cent of the total vote, in 1977 it won 33.4 per cent. The most fascinating aspect about voting trends in Israel is their relative stability over three decades, with the same breakdown of votes to the right, the left and the religious parties; in their various shapes, despite the influx of millions of newcomers and the coming of age of new generations.

Gil contended that it had not sunk in that many of the undecided were unable to make their choice but they had impossible expectations of the parties and the politicians. "One need only examine the polls to discern how they want a prime minister from one party, a defence minister from another and a finance minister from another party. It's likely they won't vote," he declared.

The year of the floating vote



Opinion polls show that 30 per cent of the electorate are still undecided; leading pollsters put the real figure at 15-20 per cent—but argue that the number is large enough to make it impossible to predict who will form the next government. MARK SEGAL reports.

ISRAEL HAS one of the highest rates of voter participation in the democratic world. In the first Knesset elections of 1949 the ratio was 86.9 per cent, and it now has steadied at around 80 per cent. This was high compared to the 50 per cent voting record of the U.S. electorate. "When the politicians moan that a third of the voters are undecided, they forget this."

"There is a sizeable element in the floating bloc that sees positive aspects in both of the big blocs, and they lean heavily to a national coalition. I would give a learned guess that the high level of indecisiveness will produce an abstention rate this time of as high as 25 per cent," Gil said.

Moreover, the sizeable proportion of disenchanted Likud voters contained numerous people who may well not bother to vote because they cannot find a party that suits their present mood. The absence of the Begin factor was an obviously important element, and Rafael (Rafael) Eitan's presence was a major reason for Tehiya's strong showing in the polls. Tehiya was emerging as the country's third largest party, he said, because it responded to the needs of all those people seeking a strong leader offering black-and-white answers to their questions. Others might look to Ezer Weizman for leadership, but so far his message has been much less decisive. As respondents tell PORI pollsters, "with Rafael one knows where one stands."

Gil advised everyone to be cautious about the election outcome. There was no guarantee that Labour would win in the end. Gil quoted an illuminating poll, held every six months, in which people are asked:

How do you manage to end the month on your salary compared to six months ago? Six months ago 80 per cent replied "very badly" or "badly." This month the response in the same category was 67 per cent. This subjective reflection, Gil said, might work in favour of the Likud. BEFORE PARTING, PORI's director had harsh words for university professors who dabble in research. He saw a built-in conflict between the academics' "publish-or-perish" syndrome and the confidential nature of commissioned research projects. Gil found it in bad taste for any academic to live in both worlds.

This view is certainly not held by Prof. Yohanan Peres, scientific consultant to the Modi'in Ezrachi Research Institute and associate professor of sociology at Tel Aviv University. He thought it highly positive for the academic to be brought into regular contact with the realities of the outside world. "Many researchers lose touch with the real world. I see the dual approach as eliminating tension. I'm in the enviable position of being able to use for my academic work the results of research I'm supervising here," Peres said.

The 53-year-old social scientist acquired his three degrees at the Hebrew University. He pursued his post-doctoral work at Harvard University, returning to Israel in 1970 and in 1971 assuming his association with Modi'in Ezrachi.

There is not a tinge of false modesty about the professor, who claims that the turning point in polling techniques in Israel followed his article, on *Predicting and Explaining Voting Behaviour*, published in 1975. "It was the first time that

anyone set down a system to analyse voting behaviour and especially the undecided. All the others have based themselves on these ground rules," he stated. The professor also mentioned the significance of his article on *The Ethnic Elements in the Roots of Premier Begin's Success* after the 1981 elections.

Together with the professor was the institute's senior researcher, Ella Heller, who trained in social psychology at the Hebrew University. She has assumed temporary extra duties in the wake of the sudden departure of the institute's brilliant director, Dr. Sara Shemer. But while Peres urged that it be a joint interview, I found it difficult to cut her into the professor's flow.

In his view each election has its own climate. In 1977 the Big Two found a third party - the DMC - seeking the balance of power. In 1984, like in 1981, the two main blocs are nearly equal without any one of the smaller parties capable of playing a pivotal role by itself.

The only parties that can be courted by both Labour and the Likud are Yahad, Tami and the religious parties. The others are captives of their ideology and only capable of being partners with one of the Big Two. This applied to Tehiya and Morasha on the right, and Shinui, the CRM and Rakah on the centre and the left. Israel has a de facto two-party system with a trail of hangers-on, he said.

The current campaign was different from all previous ones, he said. Since the Sixties, all elections had been dominated by security/political issues; this time the issue was the economy. This was largely because of the complex nature of the political situation. If in 1981 peace with Egypt

was a major electoral asset for the Likud, in 1984 things had changed. Peace with Egypt is a non-issue, and all the people associated with Camp David are out of office.

On the other hand, the economic situation is uppermost in people's minds. Aridor and Cohen-Orad have managed to frighten the populace, first with the bank share crash and later with the erosion in salary-earners' purchasing power.

The professor pointed to the impact of the leadership issue. The biggest change obviously was in the Likud front row. Begin had gone from the scene and Sharon had lost much of his appeal.

Even David Levy's appeal had sustained depreciation. Peres said there was a difference between being deputy to Begin and deputy to Shamir. Peres compared Sharon's vintage 1984 to Rabin's spoiler image in Labour in 1981. "While the public is aware that on both sides the relations between the top teams are inherently not harmonious, they prefer to believe in a display of unity. The Labour team got its act together much earlier than did the Likud, and it won points in the polls as a result."

While the Likud lacked any truly charismatic figure whom the public could trust, Labour had Yitzhak Navon, the country's biggest potential vote-getter. Navon, Prof. Peres said, has the advantage of arousing little antagonism. But that has a built-in disadvantage as well: Navon's image as the Great Unifier might suffer if he were obliged to take part in an aggressive campaign. The Likud leadership could be said to be running the race hobbled by sacks around their legs, while the Labour team is in the egg-and-spoon division. They have to be careful not

to disrupt their very fragile unity.

As to the undecided, Peres and Heller envisaged them as travellers taking refuge in a waiting room, with half of them expected to return by the door they had entered on E-Day.

Peres said politicians were mistaken when speaking of one-third of the electorate being undecided. He would put the figure lower at 15-20 per cent.

The present undecided 30 per cent contained 10 per cent who, Peres predicted, would not vote.

While Ella Heller thought effective campaign operations or gimmicks do have an influence on voting, like the 1981 Baghdad reactor bombing, Peres thought that the gimmicks of each contesting party tend to cancel each other out. He held that the campaign was anemic because it was dominated by the economic issue, over which it was difficult to get excited.

In closing, Heller advanced the idea that, contrary to conventional wisdom, incumbency was not everything in Israeli politics. She pointed out that in the popularity polls for the premiership, Navon was well ahead of Shamir.

I CALLED on Dr. Mina Zemach at Beit Dahaf, off Allenby Road, where she has been successfully directing its research institute since moving there, in 1979, from Modi'in Ezrachi. She completed her first two degrees at the Hebrew University, going to Yale to get her Ph.D. While at Modi'in Ezrachi, she also taught at Tel Aviv University, but has dropped out of the academic race since joining Dahaf.

She sides with Peres against Gil on the issue of the academic-researcher dichotomy, arguing it was just a matter of stamina and having the energy to do well in both. However, she cast a huge pinch of salt on Peres' claim to sole authorship of the research formulae on which Israeli pollsters base their forecasts. Indeed, she thought much credit was due to Modi'in Ezrachi chairman (and *Mabat* publisher) Shalom Yarkoni, for his role in putting the formula together.

She recalled that in the 1975 article wherein Peres set out his notions, Yarkoni had discerned a sizeable error in the Peres theory.

She was taken aback by Gil's notion that there had been no "turn-over" in 1977. Here she produced the same book of statistical records, and showed me the page giving an increase of 5 per cent for the Likud between 1973 and 1977 (30.2 per cent to 35.4 per cent). There were permanent trends, like demographic changes, which explained the rising curve of Likud supporters. The fact that Labour's support was higher among the older age groups must mean that every year the party's reserves were diminished. She concurred with Gil on the stability of Israeli voting patterns, which meant that it needed only a small percentage to cause earthquakes. But there are sharp shifts, such as that of 1981, when the tide of votes turned back to the Likud.

Today the situation differed, she said. The trend towards Labour had not changed, even at this late hour in the campaign. The Dahaf Institute director had some illuminating insights on voting trends. She emphasized that both of the Big Two have a hard core of the faithful, equivalent to about 20 mandates on either side. Demographic trends worked against Labour and for the Likud, she said, noting the identity between communal background and political affinity. From her research she concluded that the shift to Labour of ex-Likud voters was large-

ly among Ashkenazim, while Sephardi voters had not swung over. The sub-division of the sabra vote showed the Likud enjoying the support of 40 per cent versus Labour's 26 per cent.

When it came to party fidelity (i.e. the proportion of those who voted last time for a particular party and intended doing the same again), Labour was stronger than the Likud. Thus 85 per cent of Labour's 1981 voters will support that party on July 23, while only 55 per cent of the Likud's old voters would do the same. However, it should be kept in mind that each year tens of thousands of new voters come of age, an average of 4 per cent per annum, making the new voters about 12 per cent of the total this time. Generally speaking, it could be said that while a portion of the floating vote had already crossed the party line, a sizeable chunk was still in the waiting room. The \$64,000 question of the 1984 elections was which door would this group of voters choose to enter on July 23, or would they prefer to stay in limbo, Dr. Zemach contended.

She noted that over the 36 years of statehood, the average participation rate of the Jewish population was 79 per cent, and that of the Arab and Druse communities about 70. It made Israel the most intensely participatory democracy in the world.

Focusing on the issue of the floating vote, Dr. Zemach said: "It has always been the key to all elections, but no one talked about it so much until now." Giving me a breakdown of the floating vote, she reported their derivation: ex-Likud - 10 per cent, ex-Labour - 10 per cent, ex-NRP - 8 per cent, new voters - 12 per cent, did not vote - 11 per cent. A recent analysis of the new voters indicated that the Big Two drew support in the ratio of Likud - 43 per cent, Labour - 26 per cent, while 18 per cent remained undecided; 6 per cent say they don't care, and another 6 per cent were dithering between the Big Two.

Was there any way of assessing the absentee rate? Dr. Zemach replied that it was impossible from the polls. But what was sure was that, under the Israeli system of allocating ballots, the biggest party had most to gain in the final distribution from a high rate of abstentions.

She also argued that 14 per cent of the electorate were still open to persuasion. If in 1981 most of the wavering returned home (to the Likud); this time all she could say in refreshing honesty was: "I don't know. It's impossible to tell."

Does a party's leadership influence the way people vote? The leadership team does, she replied. Today both of the Big Two are led by uncharismatic personalities. If in the past Begin dominated the arena, today the parties' positions were of more moment than the leadership. The *what* was more influential than the *who*. Hence each party was betting on the big issue it thought would carry it home in the election race, Labour on voters' disappointment and anxiety over the economy, and the Likud on people's fears on the security front.

Before parting, Dr. Zemach took pains to stress that the Dahaf advertising agency, of which her institute was part, was not involved in the elections this time. While Dahaf chairman Eliezer Zurabin was a close friend of Premier Yitzhak Shamir (they served in Lehi together), he was not involved in the Likud campaign as such. Indeed, her institute had not been commissioned to produce polls for the Likud, but worked for a wide range of other parties.

Shas Beshas Institute

(Nehalim Yeshiva)

Tel. 03-910968, 905751, 915831

In cooperation with the Ministry of Education, Religious Education Department (Advanced Studies Section)

Advanced Studies Course — based on *Shitat Hasugi'ot*

will be held on Tuesday, Wednesday, Thursday, July 31 — August 2, at Nehalim Yeshiva.

Lessons will be given by Rabbi Ba-Gad, Dr. Z. Oliphant and Reb Shmuel Rivlin. Participants will be reimbursed by the Ministry of Education, in accordance with the Ministry's scale. Written course material will be distributed to participants. Registration fee: IS 200, which should be sent to Nehalim Yeshiva, Nehalim 49 950.

The Institute's books are offered at special prices to participants:

* Shaarei Limud (Compact Encyclopaedia on Current Topics in Judaism)

* Booklets based on *Shitat Hasugi'ot*

1. Mai Hanukka
2. Tinok im Shnai Rashim
3. Arichat Hashas
4. Leil Haseder
5. Akum Sho'osek Betora

* Shas Bavli, Yerushalmi and Rambam (Registration for new edition)

Listen to the regular lessons given on the 1st Programme of Kol Yisrael by Rabbi Yosef Ba-Gad, Tuesdays at 7.05 p.m.:

"Current Topics in Judaism"

Weekly lessons are given, as follows:

* Mondays, 9.45 p.m., Petah Tikva

* Wednesdays, 9.45 p.m., Bnei Brak

* Thursdays, 8.30 p.m., Israel Institute, Jerusalem

Details: Tel. 03-9227923

KONSTANZ MUNICIPAL THEATRE (West Germany)

under the patronage of his Honour

Dr. NIELS HANSEN, West German Ambassador
First time in Israel — the successful, international comedy —

GELIEBTER LÜGNER

by JEROME KILTY, based on the correspondence between G.B. SHAW and Mrs. PATRICK CAMPBELL with UTE FUCHS and JURGENS SIDOW

Kammerkonzert in Worten

Jerome Kilty's "Geliebter Lügner" in Konstanz neu gedeutet



Am Stadttheater Konstanz wurde eine Lücke geschlossen — eine Lücke des Bedarfs an "richtigen" Theater, bei dem mal nicht experimentiert und noch Sprechkultur gepflegt wird, wie sie sonst dort schon fast ausgestorben schien. Wir meinen die Präsentation von Jerome Kilty's Stück "Geliebter Lügner" nach dem Briefwechsel von Stella Patrick Campbell und George Bernard Shaw. Ein Regie-Debitant, der Schauspielerei Jürgen Sidow, hat dieses kleine Wunder vollbracht.

5 Israel performances only!!!

TEL AVIV, OHEL SHEM (30 Balfour)

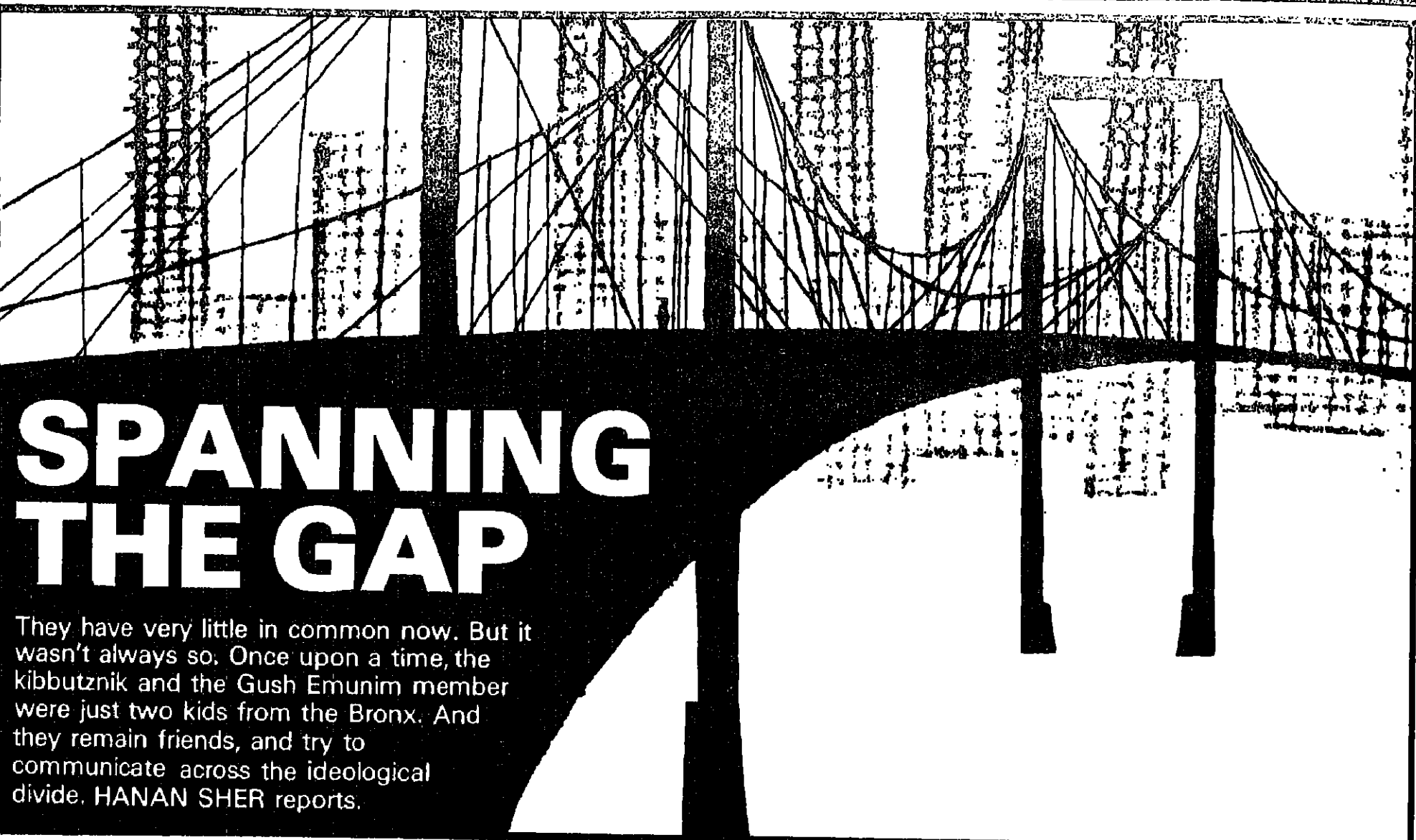
Sunday, July 15, 8.00 p.m.
Wednesday, July 18, 8.00 p.m.
Saturday, July 21, 8.45 p.m.
Tickets: Le'an, Tel. 247373; Dizengoff Passage, Ramat 83 Dizengoff, Tel. 223863; and other agencies.
RAMAT HASHARON: Hasharon, Tel. 484786.

HAIFA, SHAVIT CINEMA (Carmel)

Saturday, July 14, 7.15 p.m.
Tuesday, July 17, 7.15 p.m.
Tickets: Garbar, Tel. 84777.
Nove, Tel. 665272; Maccabee, Tel. 88418.
IN THE KRAYOT: Mofa, Tel. 711743.
NETANYA: Sherutai David, Tel. 820330.

For residents of Beit Yitzhak and area, tickets from Beit Yitzhak community, Tel. 083-91700.

ENERGY IS WONDERFUEL
Don't waste it.



SPANNING THE GAP

They have very little in common now. But it wasn't always so. Once upon a time, the kibbutznik and the Gush Emunim member were just two kids from the Bronx. And they remain friends, and try to communicate across the ideological divide. HANAN SHER reports.

YOU'D HARDLY expect them to be on speaking terms. In politics, in their outlook on religion, in lifestyle, Yehuda Rubin and David Twersky are at the opposite ends of the Israeli spectrum. Rubin, who lives in Eilon Moreh, is a *hazer b'shiva* and a member of Gush Emunim; Twersky, a resident of Kibbutz Gezer, is busy in Labour Party politics. The circles in which they move are mutually exclusive.

But somehow, despite it all, Twersky and Rubin are friends. And despite their day-and-night differences, they communicate. Without the ceremony that normally accompanies what passes for dialogue between Israel's national-religious right and its socialist-secularist left.

But they've always been friends. David Twersky and "Hudi" Rubin. "I have no memory of not knowing Hudi," says David. "I think we met when his mother brought him home from the hospital. I was four months old at the time."

"Home" was the Sholem Aleichem Houses, a quadrangle of apartment buildings in the northwest part of the Bronx. The houses were established in 1928, by Yiddish-speaking Jewish working-class immigrants from Eastern Europe, who sought to preserve some of their culture and heritage in the American melting pot. By the time Hudi and David got there in 1950, the buildings—and the original inhabitants—were something of an anachronism in an America where ethnicity had, at least temporarily, gone out of fashion.

"Years later," relates David, "somebody asked me where I grew up. 'In Poland,' I told him. And it's true, in a way. While other kids were worried about the Yankees and the Knicks, about baseball and basketball, we were still reliving the battles of the past. Why, the big issue in our community was whether the Orthodox would build a new synagogue, or the Workmen's Circle, the secular Yiddishist fraternal organization,

would get their new building up first.

"I remember that a few blocks away, the kids seemed very different from us," says Hudi. While those other youngsters were getting their Jewish education in afternoon Hebrew schools and Sunday classes, the kids at Sholem Aleichem House were learning Yiddish, the language of their parents.

The Sholem Aleichem houses were one of a number of such developments in the Bronx; others had been organized by the Jewish Communists, the Farband Labour Zionists, and the Amalgamated Clothing Workers Union. Sholem Aleichem, David says, didn't represent one political line; it was "pluralistic."

"Sure," laughs Hudi. "It went from radical anarchists to moderate socialists." In local parlance, the latter were known as the Rechitser Fractzia, the "right faction."

Even with the limited left-right span—or perhaps because of it—politics was taken very seriously at the Sholem Aleichem Houses. David recalls the occasion when he brought home a copy of the Communist Yiddish daily *Freiheit* instead of his father's favourite paper, the socialist *Jewish Daily Forward*. "He was furious, kicked me right out of the house, and made me run back to exchange the paper."

And they had long memories. David's father, born in the Ukraine, didn't speak to his neighbour, let's call him Greenberg, the sculptor, for four decades. The break came in September 1939, when the Germans and the Russians simultaneously invaded Poland.

"Look what they're doing to your Jews," Greenberg told my father. And that was it. They never talked again, even though they lived next door to each other. Greenberg died in 1978.

"Our parents were very concerned that we didn't grow up to be assimilated, like the kids a few blocks away," David relates. "So

Hudi's mother founded Kinneret, the only non-religious Jewish day school in the U.S. Even then, in 1954, we already learned the Sephardi pronunciation of Hebrew, which must show how they were concerned with Zionism."

David and Hudi stayed at Kinneret through the third grade, when the original class broke up. The boys went their separate ways, but both to Jewish schools—David to the modern Orthodox Yeshivat Ramaz in Manhattan, Hudi to Akiva, a similar institution in the Bronx. Most of the other neighbourhood children went to public school. "In that sense," says David, "we had already begun to move out of the mainstream."

For high school, David stayed at Ramaz while Hudi entered DeWitt Clinton, the local public school. There, he quickly established himself as a rebel. "I began to dabble in left-wing politics. We tried to form the first high-school chapter of Students for a Democratic Society."

Hudi recalls that in 1967, during the Six Day War, he had gone to the SDS office in Manhattan to demand that the organization declare its support for Israel. But the leaders of the group, which was the vanguard of the Vietnam War protests then gaining momentum in the U.S., paid little heed to the high school student's plea. "They laughed at me," he says.

Even during this period, when his pursuit of radical American politics took him to Haight-Ashbury, Hudi says he never expected himself to assimilate. "I always knew I was going to remain Jewish."

About this time, David and Hudi joined Habonim, the Labour Zionist youth movement. "That put both of us in a channel," says David, "a channel that leads straight to Israel."

After four years in the movement, Hudi was thrown out—"because I was an anarchist," he says.

"That's not quite correct," interrupts David. "He didn't kick you out. They just did not let you go on

the one-year workshop in Israel. Which in itself was quite a blow."

BUT HUDI did get to Israel, on his own, in 1967. After a frustrating period at a kibbutz, he drifted to the community of Yodfat in the Galilee. There, in the loosely organized group of people on a mountaintop, he started on the path that led him, first to religion, then to serious Jewish study at the Mercaz Harav Yeshiva in Jerusalem. It was at Mercaz Harav that Hudi Rubin, the anarchist and individualist, was finally transformed into Yehuda Rubin, the penitent Jew and fervent nationalist.

Married, with eight children, Hudi now lives at the Gush Emunim settlement of Eilon Moreh.

While Hudi Rubin crossed over from the fringes of the internationalist left to the other side of the political spectrum (something that might be considered a natural part of his life-long pattern of searching), David Twersky followed a much more conventional, straight-line pattern. His Zionist background led him, during his university days in the U.S., to the front ranks of the Jewish student "movement"—and from there, after graduation, to Israel, the Kibbutz movement, and Labour Party politics.

From his base at Kibbutz Gezer—a 10-year-old settlement populated largely by graduates of "the movement" in the U.S.—David rapidly gravitated towards movement activities. He became the editor of the English-language edition of *Side-mot*, the kibbutz literary/intellectual journal, and later became editor of *Spectrum*, the Labour Party's English-language journal aimed at members of the Socialist movement throughout the world.

He moves from his base in Gezer in two directions: down to Tel Aviv and Labour Party headquarters on Rehov Hayarkon, and up to Jerusalem, where he served as an aide to Avraham Katz-Oz, one of his *Ilud* Hakvutzoit ve'Hakibbutzim's two

Labour Party Knesset Members.

Hudi Rubin, the restless one, is now in the process of building a house for his family in Eilon Moreh; for the best part of a decade they lived in various settlements in the Galilee, in the Golan, in Samaria.

PREDICTABLY, Hudi Rubin and David Twersky today hold very different world-views. Views that they exchange in calm, dispassionate terms most of the time. David tries to define part of that difference:

"There is a struggle going on in Israeli society," he says, "over who is the legitimate heir of the early settlers' moral legitimacy. Everyone's very jealous. That's why, at every election, there's at least one ad claiming that Eilon Moreh is the continuation of Hanita, and another from the other side, explaining why Eilon Moreh is a negation of the principles on which Hanita, the kibbutz in the north, was built."

The Second Aliya and the Third Aliya, he continues, "comprise the source of moral legitimacy for the Zionist enterprise. Both sides, even when they talk about whether the Hagana or the IZL was the major factor in getting the British out, are really arguing precisely this point. They agree on the source, but they do not agree on what it should mean today."

Not quite, says Hudi. "The hero for our kids today at Eilon Moreh is Rabbi Moshe Salomon, the founder of Petah Tikva."

"Sure, the children are full of the stories of the heroism at the Huleh and in the Beit She'an Valley...but they really look up to the people who were prophetic in their own way."

Some members of the Old Yishuv, 100 and more years ago, "said that building outside the Old City walls was a radical departure. Salomon and others like him saw it as a natural development. As long as Jews in Eretz Yisrael were just keeping a foothold, praying and learning Torah,

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

CALIGULA - By Albert Camus. Khan Theatre production. About the wicked Roman emperor (Khan Theatre). Monday through Thursday at 8.30 p.m.

SATAN IN A SLOW - By Michael Goldfarb. Beersheba Municipal Theatre production. A satire. (Beersheba Theatre). Monday at 9 p.m., Sunday, Monday at 8.30 p.m.

"SHEM" - The persons and struggles of a dismally workers. (Pargod). Tuesday at 9.30 p.m.

Tel Aviv area

BRECHT, WEILL, EVENING - Songs and poems. (Zavta). Tuesday at 11.30 p.m.

"DO RE MI, GOES ROUND AND ROUND" - By Shoshon Akichin (in Yiddish). (ZOA House). Tuesday, Wednesday at 9 p.m.

THE FALL - By Albert Camus. (Hastmab production). The rise and fall of a Parisian lawyer. (Old Jaffa, Hastmab). Tuesday at 9 p.m.

THE ROMAN COMING - By Harold Pinter. Khan Theatre production. A son returns home to introduce his wife. (Zavta, Monday, Tuesday at 8.30 p.m.)

THE INTELLECTUAL, THE WHORE, AND THE CLOWN - Mini musical. (Hastmab production). (Old Jaffa, Hastmab). Tuesday at 10 p.m., Wednesday at 9 p.m.

CHILDREN AND YOUTH

Jerusalem

BOMBA - With Eric Smith and his puppets. Theatre based on different kinds of music. (Jerusalem Theatre). Wednesday at 4 p.m.

CALIGULA THE FANTASTIC - Magic show. (Hastmab production). (Old Jaffa, Hastmab). Sunday, Thursday at 8.30 p.m.

THE ENCHANTED SHOW OF PAOLO ARIEL - Everything is magic, shapes, colours, music, rhyme. (for ages 5-9). (Israel Museum). Tuesday, Wednesday at 4 p.m.

THE JERUSALEM BIBLE AL ZOO - Guided tour in English and Hebrew. Adults welcome. (Bible Zoo). Sunday, Wednesday at 4 p.m.

RACHEL - Puppet theatre for age 4 and above. Rachel's magical journey. (Trin Theatre). Liberty Bell Garden. Thursday at 5 p.m.

SCENT OF COOKING - Puppet theatre for age 5 and above. (Trin Theatre). Tomorrow at 11.30 a.m.

SNOW WHITE - Puppet theatre. (Trin Theatre). Monday at 5 p.m.

STORY HOUR - A collection of folk tales, plus original stories. (Khan). Today at 2.30 p.m., Philip Lawn, Kiryat Yovel. Thursday at 11 a.m.

Tel Aviv area

BRUNHILDE THE WITCH - Theatre for ages 7-12. (Shaar Zion, Beit Archa). 25 Shaul Hamelch. Tuesday at 5.30 p.m.

FAIRIES - With puppets for ages 3-6. (Shaar Zion, Beit Archa). Wednesday at 5.30 p.m.

FROM LAUGH TO LAUGH - Chaplinesque clown performance. (Beit Leisav, Upper Cellar). Tomorrow at 11.30 a.m.

INTIMACY - By Sarah Hasinbath production. Two women friends and their complicated relationship with men. (Old Jaffa, Hastmab). Tomorrow at 8.30 p.m., Thursday at 9 p.m.

LIES - Canned production. About the friendship between two families. (Canned). Monday through Thursday at 8.30 p.m., Tuesday with simultaneous English translation.

NOT NOW DARLING - Comedy. Yuvai Theatre production. (Holon, Ramat). Tonight at 10 p.m.; New Zele, tomorrow at 9.30 p.m.

PASADOBOLA - Israeli play about a crazy night in a couple's life. (Zavta production). (Zavta). Tonight at 10 p.m., midnight, Wednesday at 9 p.m.

THE POISON MUSHROOM - By Brecht. Musical adapted from documents from Nazi Germany. (Beit Leisav). Tomorrow at 9 p.m.

QUARTET FOR TWO - Selection of love excerpts from plays by Beckett, Pinter, Wilde and Wilde (in English). (Imperial Hotel). 16 Hayarkon. Tonight at 10 p.m.

Holn

THE POISON MUSHROOM - (Wadi Salit Theatre). Sunday, Tuesday at 8.30 p.m.

SANGER - (Hastmab production). About the Tel Aviv drug world. (Hastmab). Tomorrow through Thursday at 8.30 p.m.

Others

THE ELEPHANT MAN - Beersheba Municipal Theatre production. Based on a true story published by the protagonist's doctor in London in 1923. (Beersheba Theatre). Thursday at 8.30 p.m.

THE HAPPY PRINCE - Puppet theatre for ages 4-12. (Shaar Zion, Beit Archa). Thursday at 11 a.m.

IT HAPPENS ONE DAY TO EVERYONE - Musical theatre for ages 5-10. (Shaar Zion, Beit Archa). Wednesday at 10 a.m.

KING SOLOMON'S TALES - Theatre based on stories by Hillel. Ages 4-7. (Shaar Zion, Beit Archa). Wednesday at 11 a.m.

THE LAUGHTER MONSTER - Theatre about a father who looks for his daughter's missing laugh. Ages 5-9. (Shaar Zion, Beit Archa). Tuesday at 11.30 a.m.

"PANTO" - Musical pantomime with Ilanoch Raveanu and friends. (Beit Leisav). Tomorrow at 11.30 a.m.

PRETTY BUTTERFLY - Entertainment from the TV series. Ages 3-6. (Old Jaffa, Hastmab). Tomorrow at 11.30 p.m.; Shaar Zion, Beit Archa. Thursday at 5 p.m.

THE PRINCESS WHO DIDN'T LAUGH - A fairy legend. Ages 4-8. (Shaar Zion, Beit Archa). Thursday at 4 p.m.

RACHEL - (Shaar Zion, Beit Archa). Tuesday at 6 p.m.

THE SNOW QUEEN - With Eric Smith and his puppets. (Nahmani). Tuesday at 4.30 p.m.

T.V. TIME - Entertainment with stars of various Educational T.V. shows. (Was Museum). Amphitheatre. Daily at 11 a.m.

WHO KNOWS THE MAN IN THE WALL? - Musical puppet show for ages 3-12. (Shaar Zion, Beit Archa). Wednesday at 4 p.m.

ENTERTAINMENT

Jerusalem

ADVENTURES IN JAZZ - With well-known musicians. (Pargod). Today at 1.30 p.m., Wednesday at 9.30 p.m.

APPLES OF GOLD - A colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Hastmab Hotel). Tomorrow at 8.30 p.m., Ramada Renaissance Hotel. Sunday at 8.30 p.m.

ASHRA - Songs original songs in English. For women only. (Moshe's Coffeehouse). 11 Solomon. Monday at 8.30 p.m.

THE BEST OF SHALOM ALEICHEM - Stories by the famous Yiddish writer, performed in English. (Holon, tonight at 9.30 p.m., King David, tomorrow at 8.30 p.m.).

BLACK VELVET - Irish folk music. (Pargod). Tomorrow at 9.30 p.m.

DUDU TOPAZ - Satire evening. (Carnal Be-har). Wednesday at 9 p.m.

LAND THOU - Seven Gates Prew presents an evening of poetry in English, by various Jerusalem poets. (Zavta, Thursday at 8.30 p.m.).

ISRAELI FOLKLORE - Taste of Israel Dancers. (Palmer Tamim folk dancers). International Cultural Centre for Youth. 12 Erez Reim. Tomorrow at 9 p.m.

JAZZ - With the Freddie Weisgal Trio. (Holon, Monday at 9 p.m.).

JAZZ - Freddie Weisgal, piano; Eric Heller, bass; Saul Gershon, trumpet. (American Colony Hotel, Nablus Rd.). Thursday at 9 p.m.

MUSICAL MELAVE MALKA - With new Diaspora Yeshiva Band. (Mt. Zion Centre). Tomorrow at 9.45 p.m.

MUSICAL MELAVE MALKA - Hassidic rock with Sechi. (Israel Centre, 10 Strous). Tomorrow at 9.45 p.m.

Tel Aviv area

APURIMAC - South American folksongs, with authentic instruments. (Beit Leisav). Upper Cellar. Tonight at 10 p.m.

DON'T SHOOT - I'M A PACIFIST - A cultural from the Thelites. (Beit Leisav, Upper Cellar). Tomorrow at 9.30 p.m.

FIND A GOOD WOMAN - Musical with risqué songs about a bride and groom. (Beit Leisav). Tonight at 9.30 p.m.

FOLK MUSIC - The Parvatin and The Doolan. (Old Jaffa, El Hamam). Tonight at 10 p.m.

A GYPSY BALLAD - Songs, stories and soul music with Andre Zweg and his group. (Holon, Yod Leisav, tomorrow at 8.30 p.m.; Beit Leisav, Monday at 8.30 p.m.).

HUMOROUS PROGRAMME - With Meni Pe'er and Tuvia Tsafir. (Old Jaffa, El Hamam). Tonight at midnight.

JAZZ - Danny Givon, piano; Albert Pimentel, flute, clarinet; Teddy Kling, cello, contrabass. (Cafe Piz, 84 Hayarkon). Tomorrow at 11 a.m.

KAYRER BAND - Reunion after 10 years for a series of concerts. (Mann Auditorium). Tomorrow, Sunday, Monday at 9 p.m.

THE MAGICAL TRIO - Jazz with Michael Greenblatt, Eli Dismar, Zippora Bat-Yehuda. (Dan Hotel, Monday at 8 p.m.).

UPPER JAZZ CELLAR - With well-known musicians. (Beit Leisav). Sunday at 10 p.m.

Others

MATTYAHU AND ALEXANDER - Music by Sacha Argov. Presented by Matti Cuspi. (Omer, tonight at 10 p.m.; Kar Saba, Heichul Hatanbul, tomorrow at 9.30 p.m.).

DANCE

Jerusalem

ROOTS - An American duo in a programme of modern dance. (Pargod). Thursday at 9.30 p.m.

Tel Aviv area

AMERICAN BALLET THEATRE - Artistic director Mikhail Baryshnikov. 15 sons and orchestra perform. (Mann Auditorium). Thursday at 9 p.m.

INBAI'S 35TH ANNIVERSARY - Premiers by Sara Levi-Tonal, Binyamin Zemach and Rina Shureit. (Neve Ze'ek, 6 Yeheli, Monday through Thursday at 9 p.m.).



'The Snow Queen,' a puppet show for children, in Tel Aviv on Tuesday.

MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

Jerusalem

WORKS OF PAUL BEN-HAIM - Cilla Gross-meyer, soprano; Wendy Karon, violin; Zohar Neiman, Viola Nishry, Irit Segev, piano. (Zavta, tomorrow).

ROMANTIC CHAMBER MUSIC - Rina Kaniukovsky, violin; Nina G. Flyer, cello; Allen Sternfeld, piano. Works by Brahms, Schumann. (Israel Museum). Tomorrow at 9 p.m.

PIANO RECITAL - Liora Tomer. Works by Beethoven, Chopin, Scriabin. (Lizet). (Pargod). Monday at 9.30 p.m.

TERRACE CONCERT - With the Terrace Quintet - Nissim Ben-Zeev, trombone; Yoram Goldhammer, percussion; Rafi Eliazar, trumpet; Gadi Eliazar, tuba; Michael Kowalski, clarinet. Light classical music. (Israel Museum). Tuesday at 6 p.m.

JERUSALEM SYMPHONY ORCHESTRA - Conductor Gaby Berlin. Special programme in honour of composer Yehoshua Levanon's 70th birthday. Works by Beethoven, Mahler. (Jerusalem Theatre). Thursday through Thursday.

Tel Aviv area

PIANO RECITAL - Liora Tomer. Works by Beethoven, Chopin, Scriabin. (Tel Aviv Museum). Tomorrow at 9 p.m.

Others

VIOLIN AND PIANO RECITAL - Elinor Shulman and Rina Dakshtitzky. Works by

WALKING TOURS

(In English)

Jerusalem

Jerusalem Through the Ages

Sunday and Tuesday at 9.30 a.m., Thursday at 2 p.m. - Jewish sites, Cardo, Western Wall excavations.

Sunday at 2 p.m. - The Jewish Quarter and Mt. Zion.

Monday at 9.30 a.m. - The Canaanite and Israelite period in Jerusalem.

Monday and Wednesday at 9.30 a.m. - Archeology in the Jewish Quarter: Israelite Tower, Cardo, Burnt House (2 hours).

Monday at 2 p.m. - Sites of special Christian interest.

Wednesday at 9.30 a.m. - The Greek and Roman Period in Jerusalem.

Thursday at 9.30 a.m. - The Mt. of Olives in Jewish, Christian and Muslim belief.

Tours start from Citadel Courtyard next to Jaffa Gate and last 3-3.5 hours (unless otherwise stated). Tickets on the spot.

Archeological Tours

Daily at 9 a.m., 11.30 a.m., 2.30 p.m., Friday at 9 a.m. - Jewish Quarter archeological and historical tour.

(Continued on page C)

JERUSALEM Cinemas

CINEMA 1 ON/O

Buses 18, 19, 24, Tel. 415067
Fri., July 6:
Double feature/ tickets
The Empire Strikes Back -
Star Wars II, 2.30
On Her Majesty's Secret Service 4.30
Sat., July 7:
Blue Thunder 7.30
I Love You Carmen 9.30
Sun., July 8:
The Empire Strikes Back 3.30
The Good Earth 5.40
Double feature/ tickets:
Blue Thunder 8
On Her Majesty's Secret Service 9.45
Mon., July 9:
Wizard Of Oz 4
From Mao To Mozart 5.30
I Love You Carmen 7.15, 9.30
Tue., July 10:
Gone With The Wind 4
From Mao To Mozart 7.30
I Love You Carmen 9.30
Wed., July 11:
The Wizard Of Oz 4
The Cloud Earth 5.30
The History Of The World, Part I, 7.50
Heaven Can Wait 9.30
Thurs., July 12:
Gone With The Wind 4
The Way We Were 7.30
The History Of The World, Part I, 9.30

EDEN
SUPER GIRL
Sat. 9.30
Weekdays 4, 7, 9

EDISON
2nd week
CASA
Sat. 9.30
Weekdays 4, 7, 9

HABIRA
2nd week
BLAME IT ON RIO
Sat. 9.30
Weekdays 4, 7, 9

ISRAEL MUSEUM
Sun., Mon., Thur., 11.30, 4:
Tue., Wed., 11
BEDKNOBS AND BROOMSTICKS
Tue. 6.30
DINNER

KFIR
2nd week
INDIANA JONES AND THE TEMPLE OF DOOM
Sat. 9.30
Weekdays 4, 6.45, 9
10.30 a.m. IS 200

MITCHELL
2nd week
LA TRAVIATA
Sat. 9.30
Weekdays 7, 9

ORGIL
CINDERELLA
Sat. 9.30
Weekdays 4, 6, 9
For age 16 and over
10.30 a.m. ROCKY III
IS 200

ORION
ZIGZAG STORY
Sat. 9.30
Weekdays 7, 9

ORNA Tel. 224733
3rd week
POLICE ACADEMY
Sat. 9.30
Weekdays 4, 7, 9
Sunday IS400

RON
8th week
NARAYAMA
Sat. 9.30
Weekdays 4, 7, 9.15

SEMADAR
YENTL
Saturday 9.15
Weekdays 6.45, 9.15

SMALL AUDITORIUM
BINYENI HA'UMA
TENDER MERCIES
Sat. 9.30
Weekdays 7, 9

TEL AVIV Cinemas

ALLENBY
2nd week
CASA
Tonight 10, Sat. 9
Weekdays 4, 8

BEN-YEHUDA
9th week
FOOTLOOSE
Directed by Herbert Ross.
With Kevin Bacon, John Lithgow,
Diane West
Friday night 9.45, 12
Saturday, 7.30, 9.40
Weekdays 5, 7.30, 9.40

CHEN 1
3rd week
POLICE ACADEMY
Tonight 10, 12.15:
Sat. 7.30, 9.40
Weekdays 5.30, 7.35, 9.40
ARISTOCATS
Weekdays 11, 1.45, 3.45

CHEN 2
9th week
THE RETURN OF MARTIN GUERRE
Fri. 12.15; Sat. 9.45
Weekdays 9.45

CHEN 3
18th week
TERMS OF ENDEARMENT
SHIRLEY MACLAINE
DEBRA WINGER
JACK NICOLOSON
Friday, 9.45, 12.15
Saturday, 7.30, 9.45
Weekdays 7.15, 9.45
CINDERELLA
Weekdays 11.40, 7.45, 9.40

CHEN 4
5th week
STAR 80
★ CLIFF ROBERTSON
Friday 10, 12.15
Saturday, 7.25, 9.40
Weekdays 11, 1.45, 5, 7.25, 9.40

CHEN 5
9th week
CROSS CREEK
Tonight, 9.45, 12.15
Saturday 7.30, 9.40
Weekdays 7.20, 9.40
ROBINSON CRUSOE
Weekdays 11, 1.45, 3.45, 5.40

BETH HATEFUTSOH
JEWISH CINEMATHEQUE
2nd week
Jewish film week
3 films daily.
Contact us for details

CINEMA ONE
2nd week
B.M.X. BANDITS
Friday 10
Saturday 7.40, 9.40
Weekdays 5, 7.40, 9.40

CINEMA TWO
2nd week
YENTL
Saturday 10
Weekdays 4.30, 7, 9.40

CLASS
86 Allenby Rd.
Tonight 10
Sat. 7.45, 9.45
Weekdays 5, 7.30, 9.40

DEKEL
Israel Premiere
KISS ME GOODBYE
Sat. 8, 10; weekdays 7.30, 9.40

DRIVE-IN
Israel Premiere
NIGHTMARES
From Friday every night at 10
THE SMURFS ARE COMING
Sat. and weekdays 8.15
Fri. 12.15 midnight;
weekdays 12 midnight
Sex film

ESTHER Tel. 225610
8th week
SUPER GIRL
Fri. 10, Sat. 7.30, 9.40
Weekdays 5, 7.30, 9.30

GAT
8th week
THE BIG CHILL
In a cold world you need your friends
to keep your sanity
Saturday 7.30, 9.40
Weekdays 5, 7.30, 9.40

HOD
BREAKDANCE
Tonight 10
Saturday 7.30, 9.30
Weekdays 5, 7.30, 9.30

LE RENAISSANCE
THE FRENCH INSTITUTE
111 Hayarkon St.
3rd week
BURNING LAND
(TERRE BRULANTE)
Sat. 7.30, 9.30;
Weekdays 5, 7.15, 9.30

GORDON
OPERATION STREIMEL
Today 3; Sat. 7.45, 9.45
Weekdays 5, 7.45, 9.45

LE RENAISSANCE
THE FRENCH INSTITUTE
111 Hayarkon St.
4th week
BURNING LAND
(TERRE BRULANTE)
Sat. 7.30, 9.30;
Weekdays 5, 7.15, 9.30

LEVI
2nd week
LA TRAVIATA
★ TERESA STRATAS
★ PLACIDO DOMINGO
★ CORNELL MACNEIL
Tonight 9.30, 11.35; Sat. 7.30, 9.30
Weekdays 1.30, 4.30, 7.30, 9.30

LEVII
Tonight 9.30; Sat. 7.30
Weekdays 4.30, 7.30

LIMOR
4th week
Tonight 10, 12;
Sat. 11.30 a.m., 7.40, 9.40
Weekdays 5, 7.30, 9.40

MAXIM
3rd week
EDUCATING RITA
Saturday 7.30, 9.40
Weekdays 5, 7.30, 9.40
1 p.m. 5
SMURFS ARE COMING

MOGRABI
4th week
Tonight 10; Sat. 7.30, 9.40
Weekdays 5, 7.30, 9.40

ONLY
14th week
TERMS OF ENDEARMENT
Weekdays 9.15

PEER
4th week
POLICE ACADEMY
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

RON
2nd week
INDIANA JONES AND THE TEMPLE OF DOOM
4.6.40, 9

SHAVIT
3rd week
MUDDY RIVER
6.45, 9

SAHARA
4.30

PARIS
8th week
ERENDIRA
Tonight 10; Saturday 7.15, 9.40
Weekdays 10, 12, 2, 4, 7.15, 9.40

PEER
Israel Premiere
A Blake Edwards production
THE MAN WHO LOVED WOMEN
★ BURT REYNOLDS
★ JULIE ANDREWS
★ KIM BASINGER
Sat. 7.30, 9.40;
weekdays 5, 7.30, 9.40

SHAHAF
2nd week
BLAME IT ON RIO
★ MICHAEL CAINE
★ JOSEPH BOLOGNA
★ MICHELLE JOHNSON
Tonight 10, 12; Sat. 7.40, 9.40
Weekdays 5, 7.40, 9.40
Sat. 11 a.m.;
weekdays 5, 7.30, 9.40
TOM THUMB

STUDIO
RABBI YAACOV
Tonight 10; Sat. 7.30, 9.40

TCHETET
5th week
BLOOD WEDDING
Saturday 7.30, 9.40
Weekdays 5, 7.30, 9.40

TEL AVIV
2nd week
THE HERO IS BACK
Today 2.30, 10 p.m.;
Sat. 7.30, 9.40
Weekdays 4.30, 7.30, 9.40
Tue. 3: THE GREAT WALTZ

TEL AVIV MUSEUM
16th week
Discover Louis Malle's
MY DINNER WITH ANDRE
"Best picture of the year"
Chicago Sun Times
Written by and starring
Andre Gregory and Wallace Shawn
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

ZAFON
2nd week
B.M.X. BANDITS
Sat. 6.45, 9.30
Weekdays 5, 7.30, 9.30
Tonight 9.30; Sat. and weekdays 9
FANNY AND ALEXANDER

HAIFA Cinemas

AMPHITHEATRE
B.M.X. BANDITS
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

ARMON
2nd week
CASA
(Crisette Singer)
★ PINA ROSENBLUM
★ HAIM MOSHE
★ ZOHAR ARGOV
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

ATZMON
SUPER GIRL
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

CHEN
5th week
ZELIG
Sat. 7.15, 9.15
Weekdays 4, 7, 9

MORIAH
By public request
EDUCATING RITA
6.45, 9

ORAH
2nd week
BLAME IT ON RIO
★ MICHAEL CAINE
★ MICHELLE JOHNSON
Sat. 7.15
Weekdays 4.30, 7.30, 9.30

ONLY
Walt Disney's Israel Premiere
ARISTOCATS
Today 4; Sat. 7.30
Weekdays 11, 4, 6, 7.30
14th week
TERMS OF ENDEARMENT
Weekdays 9.15

PEER
4th week
POLICE ACADEMY
Sat. 7.30, 9.30
Weekdays 4.30, 7.30, 9.30

RON
2nd week
INDIANA JONES AND THE TEMPLE OF DOOM
4.6.40, 9

SHAVIT
3rd week
MUDDY RIVER
6.45, 9

SAHARA
4.30

RAMAT GAN Cinemas

ARMON
3rd week
POLICE ACADEMY
Friday, 10 p.m.
Sat. and weekdays 7.30, 9.30
Sat. 6; weekdays 4, 6
ARISTOCATS

LILY
Tonight 10; Sat. 8.30
Weekdays 5.15, 8.30
FANNY AND ALEXANDER
Weekdays 3.45
SMURFS ARE COMING

OASIS
2nd week
Tonight 10; Sat. 7.15, 9.45
Weekdays 5, 7.15, 9.45
CASA

ORDEA
4th week
BREAKDANCE
Tonight, 10
Sat. 7.30, 9.15
Weekdays 4.30, 7.30, 9.45

RAMAT GAN
2nd week
We continue with the
Tel Aviv showing of
UNFAITHFULLY YOURS
7.30, 9.40

Herzliya Cinemas

DAVID
2nd week
Sat., Sun. 7.30, 9.30
Mon.-Thurs. 5, 7.30, 9.30
CASA

TIFERET
EDUCATING RITA
7.30, 9.30
Mat. 5: NEVER CRY WOLF

HOLON
MIGDAL
Tonight 10; Sat. 7.30, 9.30
Weekdays 5, 7.30, 9.30
Tue. 5 only
CASA

SAVOY
GONE WITH THE WIND
Tonight 9.45; Sat. 9
Weekdays 4, 8

ACB, Boris Gutkin, Gad Oron proudly presents

First Time in Israel

15 Dancers including
stars:
• Susan Jaffe
• Vitor Barboe
• Deirdre Garberry
and others...
Artistic Direction:
Mikhail Baryshnikov
Production: Elena
Tchernichova

Stars and Group from the
האמריקן בלט תיאטר
AMERICAN BALLET THEATRE

TEL AVIV, Manna Auditorium, 12.7 at 8 p.m.
Programme A
1. Swan Lake
2. Sleeping Beauty
3. Don Quixote
4. La Sylphide
5. La Bayadere
6. The Moor's Pavane
7. Esmeralda
TEL AVIV, Manna Auditorium, 14.7 at 8 p.m.
Programme B
1. La Sylphide
2. Don Quixote
3. La Esmeralda
4. La Bayadere
5. The Moor's Pavane
6. Sleeping Beauty
7. Swan Lake
TEL AVIV, Manna Auditorium, 17.7 at 8 p.m.
Programme C
1. Swan Lake
2. Sleeping Beauty
3. Don Quixote
4. La Sylphide
5. La Bayadere
6. The Moor's Pavane
7. Esmeralda

No complimentary tickets. Our apologies to all our friends.
Tel Aviv Productions, 230 Dizengoff, Tel Aviv, Tel. 48074, 49090
Tel. 48090, 49090. Artists staying at the Anzani Hotel

WALKING TOURS

(Continued from page A)

Sunday through Thursday at 8.30 a.m. - Temple Mount Seminar, from First Temple period to the present.

Sunday through Thursday at 12 p.m. - Excavations below Temple Mount.

Sunday through Thursday at 2 p.m. - City of David, First Temple period.

Tours last approximately 2 hours. Meet at Cards Information booth, Jewish Quarter. Tickets on the spot.

Society for the Protection of Nature
Tours
Sunday at 7 p.m. - Walk on Old City ramparts. Meet Jaffa Gate.

Wednesday at 2.30 p.m. - Excavations of Western Wall. Meet Dung Gate.

Friday at 10 a.m. - City of David and Hezekiah's Tunnel. Meet Dung gate. Bring flashlight.

Registration at the offices of the SPNI, 13 Hilel Hamalka Street, Tel. 222357, 244605.

Hiking Tours
Sponsored by the Society for the Protection of Nature in Israel. Meeting place: Next to the escalator in front of the Jerusalem Central Bus Station. Please bring hat, a canteen and walking shoes. Fee.

Sunday: Ein Gora, Nahal Kislay and train ride to Jerusalem - Meet: 11.40 a.m. Return about 5.30 p.m.

Monday: Fortresses and springs of the Judean Hills - Meet 8 a.m. Return about 2 p.m.

Tuesday: From Har Gilo to Jerusalem - Meet: 12.45 p.m. Return about 6 p.m.

Wednesday: The Judean Hills - Meet 8 a.m. Return about 2 p.m.

Thursday: March Nature Reserve, Nahal Kison, Marjory's Forest - Meet: 9 a.m. Return about 3 p.m.

Friday: The Etzion Bloc and Herodian Water Tunnel - Meet: 7.50 a.m. Return about 2.30 p.m.

Off-the-Beaten-Track
Sponsored by the Society for the Protection of Nature in Israel. Office of the Society for the Protection of Nature, 13 Hilel Hamalka St., courtyard of Min. of Agriculture. Please bring hat, walking shoes and canteen. Fee. TUI p.m.

Sunday at 8 a.m. - Russian Compound, Hilel Valley, City of David excavations, Siloam tunnel. Bring flashlight.

Tuesday at 8 a.m. - Old City walls from Jaffa Gate to Damascus Gate, Roman Gate, Armenian Mosaic, Tombs of the Kings.

Thursday at 8 a.m. - Ancient water systems in Jerusalem. Modest dress required.

Other towns
Daily expeditions to old Jewish Quarter of Safed, synagogues, War of Independence landmarks, cemetery. Tel. 067-30448.



Sumiko Sakamoto in the Japanese elemental tale "Ballad of Narayama."

FROM MAO TO MOZART - Academy-award winner for best documentary, the film covers violinist Isaac Stern's visit to China, and shows him performing, listening and instructing. The successful encounter between two vastly different musical traditions suggests a possible common denominator for all peoples.

BLUE THUNDER - John Badham's film about a helicopter prepared as a tool by American right-wing government extremists against communist guerrillas in the 1984 Olympic Games in Los Angeles. Slick, professional, amusing and entertaining, it portrays the struggle between good (played by Roy Scheider), and evil (played by Malcolm McDowell).

BREAKDANCE - The Menahem Golan/Yoram Globus show the same name. Always something new coming out of the USA, and the latest dance style is b-b-e-a-k-d-a-n-c-e.

BURNING LAND (TERRE BRULANTE) - New Israeli film about the fate of a Tunisian family in the 1940s, torn between three cultures: French colonial, local Arab and traditional Jewish. The film is also an allusion to Israeli appropriation of Arab-owned land today. In French with Hebrew subtitles.

CASA - Israeli film about the lives of the "cassette singers" with Haim Moshe, Zohar Argov, Pina Rosenblum and others. Not a greatly made film, but it's surely a winner at the box office for Oriental pop fans.

DINNER - Remarkable performances by Steve Guttenberg, Daniel Stern, Mickey Rourke, Kevin Bacon and Timothy Daly in this comedy drama about five friends making the difficult transition into manhood. Screenplay and direction by Barry Levinson.

EDUCATING RITA - About a young student of literature, and her elderly professor who falls in love with her. Sharp dialogue adds to this successful adaptation of the London play. Excellent performances by Michael Caine and Julie Walters.

EMPIRE STRIKES BACK - Those who thought they had seen the last of Darth Vader, arch-villain of the universe, in "Star Wars" are in for a surprise. Despite phenomenal special effects, a too-complex plot and an often repetitive story, the movie is a hit. The question with regard to this film is whether anybody wants it or not.

FANNY AND ALEXANDER - A story of a family in a Swedish provincial town at the turn of the century. Director Ingmar Bergman's disposition is more sunny here than in his previous films. Outstanding camera-work and acting in this depiction of life, which is very easy to watch. Much food for thought.

INDIANA JONES AND THE TEMPLE OF DOOM - Sequel to "Raiders of the Lost Ark." Director Spielberg takes Indiana Jones from the seedy back streets of Shanghai in 1935, to the mysteries of a maharajah's palace in a search for ancient ritual stones with magical powers. The stunts get to steal the limelight.

LA TRAVIATA - Director Franco Zeffirelli remains faithful to the spirit of Verdi's famous, larger-than-life, klutzy opera, and makes it work as a film. Starring Pavarotti, Stralzer and Placido Domingo in the lead roles.

MUDDY RIVER - Japanese film directed by Koshi Ogi. An excellent depiction of life in a small town, and the last innocence which comes with experience and living.

NARAYAMA - Japanese director Imamura's film is a hard-hitting, pitiless analysis of human existence. The world we live in is reduced to fundamentals, with two guiding impulses, sex and death.

SOME OF THE FILMS LISTED ARE RESTRICTED TO ADULT AUDIENCES. PLEASE CHECK WITH THE CLASMA.

This Week in Israel-Th

JERUSALEM RESTAURANTS

CATERING
The Ultimate in
Kosher
Cuisine
The Green Gate
02-660149

HIPOBOS
"HAPPY HOUR"
from
Sunday to Thursday
6 pm - 8:30 pm
40% off
food & drinks
28 King David Street
Jerusalem
Tel. (02) 240379

Laion
fresh fish daily
Fish restaurant
Light meals
Beautiful garden
Reasonable prices
Airconditioning
12 Aza St. (near Kings Hotel)
Tel. (02) 632813

Kosher HOME
A Daily Restaurant
The best variety of
cuisine in town. Choice of salads
and soups. Open 7:30 am - 11:30 pm
Tel. (02) 240378
LET'S MEET
Backstage
Jerusalem's newest, new
daily cafe-restaurant
20 Marcus St., (02) 663535
Open 11 am to late hours
Kosher

National Restaurant
(established in 1931)
Roof Garden
Gourmet Arabian Cuisine *Enjoy typical Arabian specialties
and "maras" while watching scenic Old Jerusalem.
Please call (02) 282246 for reservations
Open seven days a week
The National Palace Hotel, Al-Zahara St., East Jerusalem

JERUSALEM SERVICES

NURSING
Private nurse at hospital & at home
Escorts for medical purposes
Escorts for organized tours
Varied medical treatment
24-hour service
JERUSALEM: P.O.B. 4404, Tel. (02) 636505
GIVATAYIM: P.O.B. 1133 (Tel Aviv), Tel. (03) 737947
HAIFA: P.O.B. 9700, Tel. (04) 510869

Neot Hakikar
*SINAI SAFARIS & TREKKING
*NEBEV SAFARIS
Fox-1 day, every Mon, Wed, 5:40
Fox-2 day, every Fri. 8:10
Fox-3 day, every Mon. 8:25
Two, four, and five-day trips
combining Azila Heights from Tel
Aviv or Jerusalem to Eilat and
back with desert safari.
*The prices of the Sinai and Negev Safaris
are subject to seasonal fluctuations.
38 Kesh Haywood St., Jerusalem, Tel. (02) 689286, 638494
153 Haywood St., Tel Aviv, Tel. (03) 233120, 233420
or your travel agent

The dinarization of Israel

WATCHING Israel Television these days has become rather like watching a three-card-trick: now you see it, now you don't. Another possible comparison is the famous advertisement for Shell petrol - as a car goes whizzing past, an amazed spectator says, "That's Shell, that was."

What I cannot get over is the sort of sixth sense most Israelis have that sends them scurrying to the video library to take out cassettes when mugs like Gillon are handing them back. Somehow word flashes along the grapevine, without reaching me, that seven lean hours lie ahead, so cassettes must be stored in the granary.

The same prescience sent thousands of Israelis scurrying at top speed to Lilienblum and Salah ed-Din Street while innocents like me were still trying to calculate the effect of the government's latest mini-devaluation on Pacam and Pamam. By the time I thought of joining the dollar rush - I failed to do so because I waste so much of my valuable time working - most Israelis were reclining comfortably but happily on the bulges made in their mattresses by foreign banknotes.

An astute American woman who visits Israel frequently and hobnobs with the great in the land gave me a tip - the real shrewdies are buying not dollars, but Jordanian dinars. Now why didn't I think of that myself? I don't know what the Lilienblum or Salah ed-Din rates are, but the Bank of Israel prices the dinar at 156.33, and one pundit, who frequents Salah ed-Din, told me that it is one of the strongest of currencies.

IT CERTAINLY makes sense to take out some sort of insurance against the dollar following the lira and the shekel into the limbo of disgraced currencies, like angels and crowns and doubloons and pieces-of-eight. Since the dollarization of Israel by this government, I have noticed a tendency among merchants, contractors and suppliers, who quote in dollars, to raise their prices every few days. They don't explain why, perhaps even they don't know why: raising prices may be just a habit they have acquired from the days when Israel had its own currency.

I fear for the Americans. Since their dollars are being taken over by Israelis, they may well find that its comparative stability will soon be a thing of the past. As the stars and stripes get more entwined with the Star of David, so they may develop our ways.

TELEREVIEW Philip Gillon

we have ended up with about one-third of an Israeli station. The domination of Jordan, Lebanon, Egypt and Syria is almost complete.

The Likud seems to be achieving the dream of Lova Eliav and Uri Avneri, those extreme left-wingers - they are integrating Israel into the Middle East. So let us have the dinar, by all means.

KING HUSSEIN, the saviour of Israeli television addicts and sports fans, continues most magnanimously and efficiently to fill the gaps created by the strikes. He provides us with some first-class entertainment, most notably that marvellous series about Laurence Olivier. And then the king gave us both semi-finals and the final of the European Cup. If it had not been for him, we would never have shared the joy of Michel Platini as he scored that astonishing 119th minute goal against Portugal.

At the time of writing, it is not clear whether Israel Television will make good its promises to supply us with Wimbledon tennis live this afternoon and on Sunday afternoon, with an after-look at the women's final tomorrow night. Assuming they fail, I am sure we can rely on Jordan to fill the breach. They started Wimbledon on Monday night. I am confident that tomorrow afternoon they will give us the women's final live, starting around 4 or 5 p.m.

WE ARE so deeply indebted to King Hussein that I think the time has come to do something concrete to express our gratitude for his services to this country. Perhaps I should launch a fund to inscribe his name in Keren Kayemet's Golden Book. Or, better still, we should plant a grove in his name. If he would only strengthen his Channel Six, so that it comes over to me clear and clean even in the summer months (in winter my reception is perfect), I would go the whole hog, and give him a Keren Kayemet forest.

It would be only fair and rational if Israelis were to stop paying licence fees to the Israel Broadcasting Authority for services they never receive, and to earmark the money instead for a tribute to their lifesaver. Anyone interested should send his or her dinars to Philip Gillon, c/o The Jerusalem Post, and I will bestow the funds received in an appropriate way.

Apparently he hasn't noticed the crowds rushing to the black markets like panic-stricken steers in a stampede, and nobody has told him that our dollar reserves dropped by \$350m. in June, or that his printing presses had pumped more than 1540b into the economy, while government income had dropped by 20 per cent and the crazed populace had launched out on a buying spree of cars and consumer luxuries, to avoid being caught with discredited shekels.

Cohen-Orad looked earnestly at the camera and assured us that everything in the garden was lovely. Perhaps his thinking was influenced by the \$310,000 he is reported to have made on his King David's Court real estate venture.

I HAVE heard many strange theories in my time in Israel but Cohen-Orad must be the first economist in the world to claim that an inflation rate of 400 to 500 per cent is only of secondary importance.

Something has gone askew with his earnest look: there seems to be something wrong with his right eye that I never noticed before. This gave him a very shifty appearance, and I doubt whether I would buy a used car from him at the moment.

The Alignment played a dirty trick by producing his predecessor, Yoram Aridor - remember him? - making promises three years ago, just like Cohen-Orad is making now. He promised to cut prices, to reduce taxes, to raise real net earnings and to cut inflation. According to the Alignment commentator, since Aridor made those promises, real net earnings have dropped by 17.5 per cent, the public has lost \$10m. in savings, the cost of commodities has risen 1,799 per cent, and inflation, 2,580 per cent in three years, has set a world record.

Gad Ya'acobi, presenting the positive aspects of the Alignment's economic policy, looked very handsome and debonair in a blue suit and a red tie, and with waves in his grey hair. He was very impressive as he outlined plans for a realistic development of the economy and an end to waste, and for stabilization of the currency. We may yet cease to be a nation of speculators and adventurers.



More for Mehta

MUSIC AND MUSICIANS / Yohanan Boehm

ZUBIN MEHTA is in the news again. The chief conductor and musical director of the New York and Israel Philharmonic orchestras has added another activity to his schedule: from 1986 onwards, he has agreed to be chief conductor of the Maggio Musicale in Florence.

For three weeks each year, he will conduct without remuneration to help the prestigious festival, which is in financial straits because of budget cuts (not only in Israel is culture treated as a stepchild of society).

Many telegrams of thanks have been received at the IPO's Tel Aviv Office, we have been informed, with the mayor of Florence, Luciano Berio, the musical director of the festival, and Francesco Romanno, the director general among the senders. The arrangement is to last for three years.

The other piece of news is linked to Jerusalem. Some years ago, the Los Angeles friends of the Mehlin (pere et fils) donated a musicology wing in the Hebrew University's Maierdorf Building on Mt. Scopus, to be named the Mehli and Zubin Mehta Musicology Wing. Now the Montreal friends of the Hebrew University have added a chair in the name of Zubin Mehta. It will be occupied by Prof. Roger Kamien, an expert on musical analysis.

On its programmes are Dvorak's Symphony No. 8, Tchaikovsky's Fourth, and Smetana's *Sarka*, one of the symphonic poems from the *My Homeland* cycle. Israel is represented by Mark Lavry's *Emek*, and soloists Israel Margalit (Beethoven's Fifth Concerto) and Ivry Gitlis (in the Mendelssohn Violin Concerto) will round off the programmes, with Vivaldi's Concerto for Two Trumpets giving members of the orchestra a chance to appear as featured soloists.

Born in St. Gallen, Schneider graduated as a violinist from the Zurich Conservatorium in 1961, and studied conducting with Raphael Kubelik, Igor Markevitch and Otto Klemperer. After winning many prizes and awards and gaining appointments with various orchestras, he guest-conducted all over the world, making numerous recordings. This was his second season with the Haifa Symphony.

For the next season, the HSO is again offering an attractive programme of 10 subscription concerts, starting off in October with Beethoven's Ninth Symphony and ending in June 1985 with Schubert's Mass in A-flat major.

Other attractions will be a Bach-Handel anniversary concert; an opera night with a concert presentation of Verdi's *La Traviata* and another celebration: the centenary of Otto Klemperer's birth, which coincides with the 30th anniversary of Urs Schneider's first public concert. This programme will feature Klemperer's Merry Waltz and his First Symphony, together with Mahler's *Lied von der Erde* (Song of the Earth).

One May programme has been set aside to present the winner of the HSO conductors' competition, scheduled for October of this year.

Schneider will conduct most of the programmes, but a number of guest conductors are listed: Colman Pearce from Ireland; Gilbert Varga from Switzerland; Stanley Sperber, Israel; Siegfried Koehler, Germany and Kurt Rapf, Austria (for the Bach-Handel concert).

Nearly all the soloists - instrumentalists and singers - are Israelis, with three works by Israeli composers listed. The Tel Aviv Philharmonic Choir will participate in *La Traviata* and the Rinal National Choir in the Schubert Mass. The other programmes seem well balanced, the inclusion of more demanding works reflecting the conductor's confidence in the HSO's progress.

I MUST ADMIT to a serious omission in my enthusiastic review (June 27) of Gilbert & Sullivan's *Iolanthe* presented by the Light Opera Group of the Negev at the Gerard Behar Centre in Jerusalem June 19. Limited space prevented me from listing the names of all the participants, and, in the process of selection, I missed out one of the most important ones: the director, Tamara Vardin-Mutal.

This Week in Israel-Th

JERUSALEM SHOPPING

get more gold and diamond jewelry for your money.

Buy your gold chains, rings, bracelets, earrings and pendants directly from the factory showroom and save up to 40% on the retail price.

adipaz
The largest manufacturers and exporters of gold jewelry in the Middle and Far East.
4/6 Yaf Harutzim St., Tel Aviv, Jerusalem.
Open daily 9 am - 6:30 pm, Friday 9 am - 12 pm.
Tourist, for free transportation (on purchase) call: 02-712225.

FILMS SERVICES

Cinematheque
JULY 6 to JULY 12
Fri. at 2:30 pm: *Loulou*
dir.: Maurice Pialat
Sat. at 8 pm: *Picasso's Adventure*
10 pm: *Can She Bake a Cherry Pie?*
Sun. at 7 pm: *Hannah (Israel, 1982)*
dir.: Dan Waxman
9:30 pm: *Un Assassin Qui Passe*
with Jean Louis Trintignant
Mon. at 7 pm: *Schwester Oder Die Ba Lanche Des Glücks* dir.: Margarethe von Trotta
9:30 pm: *La Trace*
dir.: Bernard Favre
Tues. at 4 pm: *Laurel and Hardy*
a collection of short films
7 pm: *Tell Me A Riddle*
dir.: Lee Grant
9:30 pm: *Before the Revolution*
dir.: Bernardo Bertolucci
Wed. at 7 pm: *A Question of Silence*
dir.: Mariken Garris
9:30 pm: *McCabe and Mrs. Miller*
dir.: Robert Altman
Thurs. at 7 pm: *Tell Me A Riddle*

TONIA BIER
Individual computerized services by our professional team
Real Estate Agents
8 Keren
Kavemeth St.
Rehavia, Jerusalem
Tel. 02-226231

HAVE YOUR COLOR FILMS PROCESSED IN
Just one hour!
The only place in Israel for 38% larger prints - 10x15 cm (4x6 inches) for no extra charge
Slides - process E-6
TEL AVIV 130 Dizengoff St. Tel. 03-247367
JERUSALEM 4 Ben Yehuda St. Tel. 02-231557
Located also in Rishon Lezion and Kfar Saba
Open Sun. - Thurs. 8:30 am - 7 pm
Fri. 8:30 am - 2 pm

This Week in Israel - The JERUSALEM MUSEUMS

this week at the israel museum jerusalem

SUMMER EXHIBITIONS

Marc Chagall - book illustrations (until July 8)
The Art of the Mosaic - exhibition of mosaics, plus do-it-yourself creative corner for the whole family. (Ruth Youth Wing)
Plasticine - children's works on show, plus activity corner. (Ruth Youth Wing)
Egypt, The Other Side of the River - funerary objects from Ancient Egypt (Rockefeller Museum)
A Window to Islam - Islamic culture, religion and court life
Joan Miro - sculptures
Eighty Years of Sculpture in Israel
12 Pages from the Cairo Geniza
The Well Built Elephant - popular American architecture
How to Wrap Five Eggs - traditional Japanese wrappings
Jonathan Borofsky - environmental sculpture
Scrap - creating home theatre sets and greeting cards
Happy Accidents - Marcel Duchamp and Man Ray
How to Study the Past - for children (Paley Centre, closed Saturdays)
News in Antiquities - new finds from excavations

SUMMER MAGIC
 Openair events, magic shows, films, concerts and workshops throughout July and August

Magician of the week - Sweet (free of charge)
 * Performance 10.00 each day (glide)
 * With the children's film at 16.00 (Sun, Mon, Thurs.)
 * Wherever else he pops up around the Museum

Cagliostro the Fantastic - Magic Show
 Includes: magic carpet; sewing lady in half; a painting comes to life; piano and pianist disappear into thin air. Plus clown and four piece band.
 Every Sunday and Thursday at 17.30 (Hermann Mayer Terrace - for the whole family)

Magie Workshops
 * For children: every Tuesday, on the hour, 10.00-16.00 (for 5-9 year olds)
 * For adults: every Tuesday, 19.30-21.30
 Tuesday, July 10: CUPS & BALLS (limited places, phone 02-898213)
 Silent Stories by Paulo Arieli

The enchanted world of the actor is used to tell these stories (without words)
 Every Tuesday and Wednesday at 16.00 (for 5-9 year olds)
 Children's Film
 Sun, Mon, Thurs, at 11.00, 13.20 & 16.00; Tues, Wed, Fri at 11.00
BEDKNOBS AND BROOMSTICKS
 The Museum Shop will sell magic tricks for children and adults

Concert: Chamber Music
BRAHMS AND SCHUMANN EVENING
 Saturday, July 7 at 21.00

Terrace Concert
 Tuesday, July 10 at 18.00 (free of charge. Entrance to Museum only)
THE TERRACE QUINTET - Lig

Terrace Concert
 Tuesday, July 10 at 18.00 (free of charge. Entrance to Museum only)
THE TERRACE QUINTET - Light Classical Music

Film
 Tuesday, July 10 at 18.00 and 20.30
DINER (USA 1982)

Special Dance Evening
 Saturday, July 14 at 21.00
ORIENTAL DANCE EGYPTIAN STYLE
 Debby Goldman and orchestra, demonstrating classical and folklore styles

RUTH YOUTH WING
 Adult workshops in July - incl. drawing the human body, wool dyeing and weaving, getting to know the artist. For further details and registration call (02) 633-278.

GUIDED TOURS IN ENGLISH
 Museum: Sun, 11.00 & 15.00; Tues. 16.30; Mon, Wed, Thurs., Fri. at 11.00
 Archaeology Galleries: Monday at 15.00
 Shrine of the Book: Tuesday at 15.30
 Rockefeller Museum: Friday at 11.00

Special Guided Tour at Rockefeller Museum of "Egypt - The Other Side of the River": Sunday, July 15 at 16.00, with Daphna Ben-Tor

The Museum keeps its doors open with the help of its friends:
 Caryl and Martin Horwitz - July 8 to July 14, 1984

VISITING HOURS
 Extended Summer Hours during July and August:
 Museum and Shrine of the Book: Tuesday 10.00-22.00; Sun, Mon, Wed, Thurs. 10.00-17.00; Fri, Sat. 10.00-14.00
 Rockefeller Museum: Sun, Mon, Tues, Wed, Thurs. 10.00-17.00; Fri, Sat. 10.00-14.00

Ticho House Galleries - Sun, Mon, Tues, Wed, Thurs. 10.00-17.00; Tues, 10.00-22.00; Fri. 10.00-13.30
Garden Cafe - Sun, Mon, Tues, Wed, Thurs. 10.00-midnight; Fri. 10.00-15.00

THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., Tel. (02) 898211

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

THE ISRAEL MUSEUM IS LOCATED ON RUPPIN ST., Tel. (02) 898211

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Tickets for Saturday - available in advance at the Museum and at the ticket agencies: Tel Aviv: Erezon, Le'Am and Castel; Jerusalem: Kite'im

Ethnic pioneer

DANCE

Dora Sowden

OUR OLDEST existing professional dance company, Inbal, is celebrating its 35th anniversary. The events began with guest appearances at Inbal's Neve Zedek theatre in Tel Aviv. But July will be special.

Three major companies - Batseva, Kol Demama and Kibbutz - paid "Homage to Inbal" by appearing with it this week, each contributing to the programme.

Inbal was founded by Sara Levi-Tanai, still the company's principal choreographer and artistic director.

Of Yemenite origin, she conceived the idea of an ethnic troupe that would be based on Jewish heritage dance.

She had a precursor. Rina Nikova formed a "Yemenite Singing Ballet"

Sara Levi-Tanai. (Bottom of page) Summer teacher Chris Carter.



in the '30s. It lasted for some years and even toured in Europe; but Nikova did not have the sustaining drive of Levi-Tanai, whose choreography became a symbol not only of Yemenite Jewish dance but of Israeli ethnic art.

Over the years, Inbal has fascinated audiences both in Israel and abroad. Jerome Robbins came here in the '50s and was so impressed that he urged Anna Sokolow to come and teach. She has since been here frequently to teach and choreograph - in recent years for the Rubin Academy summer courses in Jerusalem.

After a time, the very perfection that Inbal achieved became a problem. It was beginning to look petrified in its own excellence. Financial difficulties also arose; and dancers left to marry and start families. As Levi-Tanai pointed out, Inbal could not just recruit dancers, however well trained in other forms. Inbal is unique and its dancers need a special school. With the help of Tel Aviv Municipality and the Ministry of Education and Culture, the problems were overcome - almost. More important, perhaps, was the fact that Levi-Tanai's choreography took on a new lease of energy and creativity.

Now Inbal has a school and a theatre at Neve Zedek. The theatre is rather barn-like, with a strange ambience when the stage lights go up.

A problem remains: choreography. Who will follow in Levi-Tanai's footsteps? While she is there with her vision, invention and authenticity, the question is not acute; but Inbal is looking out for talent and is

encouraging other choreographers.

On July 9, 10, 11 and 12, an Inbal programme will include *Shirai ve Shirim* (Poems and Songs) by Levi-Tanai, *Melave Alukah* (Farewell to Queen Sabbath) by Binjamin Zernach, and *Ovot* (Sorcerers) by Rina Sharett. Since each programme stirs new hope, perhaps an answer will be found there.

THERE WILL BE new faces among the teachers for the summer courses of the Rubin Academy Dance Department in Jerusalem, which start on July 8 and last for two weeks. Among the nine who will give classes, six will be from abroad, two of them newcomers.

They are Chris Carter and Andy Handler. Carter, who teaches for Ballet Rambert and other companies, will give modern dance classes. She trained at the London Contemporary Dance School and is currently creating a television series on dance.

Handler is an exponent of the Luigi system of jazz. Luigi has written of her, "As a performer she deserves a standing ovation, as a teacher she is perfect." Luigi created his famous method after suffering a handicap. He restored his powers with his system.

The names well known here include Anna Sokolow, an inspired teacher who gives every summer course extra status. Since she was here last, she has been working with her own company in New York, and teaching and choreographing in Mexico. Natasha Kelepovska, formerly of the Ballet Russe de Monte Carlo, comes from Switzerland. She was here some years ago. Walter Nicks is an American with an internationally known jazz style. David Henshaw, head of the London Polytechnic Dance Department, was here last year for the first time and will teach choreography

and lachrymation. This is of particular interest because of the international congress on dance notation to be held in Israel in August.

The no less important resident teachers are Alexander Livschitz, formerly a principal of the Kirov Ballet in Leningrad and now a professor at the Rubin Academy for classical ballet; Paul Bloom, the American dancer-teacher-choreographer (modern); and Clara Vollini (character).

THE International Academia Medica in Florence has awarded the Enrico Cecchetti "Golden Terpsichore" prize to Jeannette Ordman, principal dancer and artistic director of the Bat-Dor Company. The prize is given to those who have contributed internationally and with distinction to the furtherance of dance, both as performers and directors.

THE ISRAEL BALLET, just back from a 10-week tour in North America, has gone off to Italy to appear (on July 4 and 5) at the summer Festival of the Teatro Municipale in Reggio nell'Emilia. The invitation came from the director, Dr. Guido Zannoni, who saw the company during a visit to Israel. Major companies that have appeared in this festival include the San Francisco Ballet.

THE RUBIN Academy Dance Department has been very active. On June 27, it contributed to the festive closing and graduation ceremony of the academic year for music and dance. In brief works, choreographed by Hania Levy-Agron (head of the Dance Department) and Paul Bloom, dancers showed their fine training and ability. On June 29, 18 candidates presented their work for the Gertrud Kraus Prizes for students in choreography. There will be another such competition for graduates on July 15.



THE PROBLEM of whether or not there is an authentic Israeli cuisine is a hard one that would merit a study.

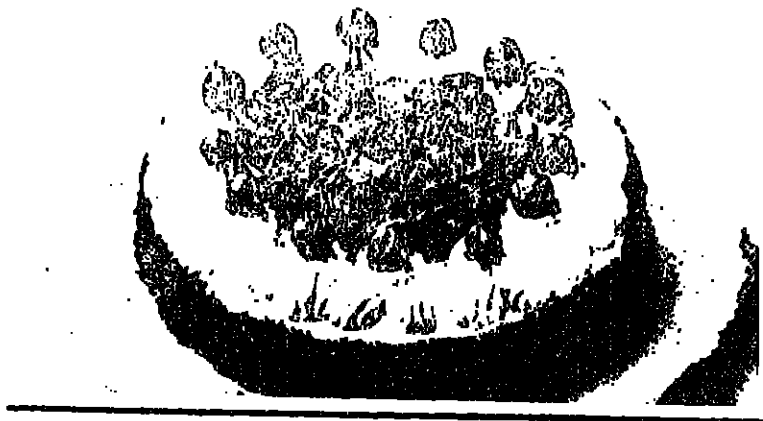
On the contrary, in a much of the population of the land, the old, technologically advanced world on kitchens are still made by a variety of national cooking styles, and our restaurants even more so. Still it is a problem that occasionally occurs in cooking columns and others involved with creating and serving food.

Giving thought to the subject recently, I suggested that if the next generation of the one after it does indeed come up with something that can be called Israeli food, it will most probably be, to a great extent, related to the kind of light dairy food that we already seem to do so well.

The reasons for this are fairly obvious. Fish, dairy products and fresh vegetables are among the items which remain in good supply and of high quality whatever the vagaries of the economy. Moreover, because of the laws of Kashrut, they remain the items that are most suitable to the free expression and creativity of the chef.

I had reason to ascertain that this is the case once again recently, when I tried *Backstage*, the new restaurant at the Jerusalem Theatre. I located on a broad balcony overlooking the theatre lobby, the restaurant is certainly one of the most comfortable and well-appointed in the capital.

Just desserts



MATTERS OF TASTE/Haim Shapiro

On one side is the view of the lobby, with its paintings and sculpture; on the other, one can look out through a broad wall of glass to the plaza leading up to the theatre and the hills beyond.

Inside one relaxes in broad, comfortable chairs at tables far enough apart to spare you overhearing your neighbour's conversation. Adding to the scene is an upright piano which is pleasant, but which I found just a trifle too loud for comfort. Service is provided by pleasant and helpful, if inexperienced, young women who

all seem to give the impression that they are art students.

THE MENU provides a nice selection of soups, salads, quiches, some fish dishes and desserts. I decided to open my meal with a cold cucumber and yoghurt soup, which I found satisfactory, if not extraordinary. The cucumbers had been cut into rather large pieces and the liquid was quite thick, all of which was not unpleasant. What I did object to, however, was the dull which seasoned it; it had been chopped rather

coarsely and interfered with the texture of the soup.

More successful was my companion's hot cream of mushroom soup, made, I hasten to add, with fresh mushrooms, served up in a thick, creamy potion. Personally, I would have voted for a bit more seasoning in the soup, but my companion found it to her satisfaction.

Meanwhile, we ordered a bottle of wine. When we asked the waitress what sort of white wine available she answered Montfort. When asked what variety, she replied that she would find out and came back to tell us the wine was "sour." Since it was apparently impossible to elicit any more information on the subject, we decided to try our luck.

She came back with a bottle of white wine, but it was the semi-dry Eliaz Emerald Riesling which, I must add, had not been chilled. Since the wine had already been opened, we accepted it with good grace and found that it was a pleasant, light wine, with just a hint of effervescence, adding a festive note to our meal.

The wine was just right for my main course, sole "Backstage," a dish in which the fillet had been baked with tefina and sesame seeds and indeed lacked only the proverbial kitchen sink. But it was quite tasty and I enjoyed every morsel.

My companion was able to indulge her passion for anchovies and tried

an onion and anchovy quiche, a large round egg and cream creation which was quite good. It was, however, just a trifle overdone and thus a little tougher and not as creamy as one would have liked. Both dishes were served with fresh tomatoes and lettuce and there was a choice of four pleasant salad dressings to go with them.

THE DESSERT was the highlight of the meal. When we asked the waitress what was available, her eyes lit up and she named five kinds of homemade cake. After much deliberation, I finally settled for hot apple strudel with ice-cream. The strudel filling was just right, with a hint of tartness to bring out the taste of apples and offset the ice cream.

My companion tried the cheese cake, recommended by the waitress. This was a rich, creamy creation that seemed to float on the fork as it travelled to the mouth.

The coffee was filter, but not the kind with the throw-away plastic receptacle, and we found it satisfactory. While we drank it, we noticed several giant ice-cream concoctions complete with mountains of whipped cream and sparklers making their way across the room. I won't say I wasn't tempted, but I just didn't feel up to it. Oh well, there's always a next time.

The bill for two came to just about 154.00.

This Week in Israel - The Leading Tourist Guide - This Week

MANDARIN
 ALL-YOU-CAN-EAT
 FOR \$8.00

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

DINNER DANCE
 to the strains of
 the Black and White Orchestra
 on Mon., Thurs., Fri. and Sat. nights
 at 9.30 pm
FASHION SHOW
 every Friday at 3 pm
MORNING CONCERT
 Classical & Jazz
 with Danny Gottfried,
 Irvy Kling and Albert Flament
 every Saturday at 11 am
 The restaurant is open
 from 11 am to 1 am
 We also do private parties
MANDY'S MANDY'S
 81 Hayarkon St., Tel. (03) 657021

ZENTNER
 The largest wholesaler and retailer,
 in Israel for handbags, briefcases,
 suitcases and other leather goods.

A varied and
 interesting selection
 of
 Antique Furniture
 from England
 Victorian Period
 to 1930s
 *Restoration services
 *Polishing
 *New line-conversion
 furniture
 38 Ussishkin Street
 Ramat Hasharon
 Tel. (03) 494242

SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

DINNER DANCE
 to the strains of
 the Black and White Orchestra
 on Mon., Thurs., Fri. and Sat. nights
 at 9.30 pm
FASHION SHOW
 every Friday at 3 pm
MORNING CONCERT
 Classical & Jazz
 with Danny Gottfried,
 Irvy Kling and Albert Flament
 every Saturday at 11 am
 The restaurant is open
 from 11 am to 1 am
 We also do private parties
MANDY'S MANDY'S
 81 Hayarkon St., Tel. (03) 657021

ZENTNER
 The largest wholesaler and retailer,
 in Israel for handbags, briefcases,
 suitcases and other leather goods.

A varied and
 interesting selection
 of
 Antique Furniture
 from England
 Victorian Period
 to 1930s
 *Restoration services
 *Polishing
 *New line-conversion
 furniture
 38 Ussishkin Street
 Ramat Hasharon
 Tel. (03) 494242

SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

DINNER DANCE
 to the strains of
 the Black and White Orchestra
 on Mon., Thurs., Fri. and Sat. nights
 at 9.30 pm
FASHION SHOW
 every Friday at 3 pm
MORNING CONCERT
 Classical & Jazz
 with Danny Gottfried,
 Irvy Kling and Albert Flament
 every Saturday at 11 am
 The restaurant is open
 from 11 am to 1 am
 We also do private parties
MANDY'S MANDY'S
 81 Hayarkon St., Tel. (03) 657021

ZENTNER
 The largest wholesaler and retailer,
 in Israel for handbags, briefcases,
 suitcases and other leather goods.

A varied and
 interesting selection
 of
 Antique Furniture
 from England
 Victorian Period
 to 1930s
 *Restoration services
 *Polishing
 *New line-conversion
 furniture
 38 Ussishkin Street
 Ramat Hasharon
 Tel. (03) 494242

SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

DINNER DANCE
 to the strains of
 the Black and White Orchestra
 on Mon., Thurs., Fri. and Sat. nights
 at 9.30 pm
FASHION SHOW
 every Friday at 3 pm
MORNING CONCERT
 Classical & Jazz
 with Danny Gottfried,
 Irvy Kling and Albert Flament
 every Saturday at 11 am
 The restaurant is open
 from 11 am to 1 am
 We also do private parties
MANDY'S MANDY'S
 81 Hayarkon St., Tel. (03) 657021

ZENTNER
 The largest wholesaler and retailer,
 in Israel for handbags, briefcases,
 suitcases and other leather goods.

A varied and
 interesting selection
 of
 Antique Furniture
 from England
 Victorian Period
 to 1930s
 *Restoration services
 *Polishing
 *New line-conversion
 furniture
 38 Ussishkin Street
 Ramat Hasharon
 Tel. (03) 494242

SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

DINNER DANCE
 to the strains of
 the Black and White Orchestra
 on Mon., Thurs., Fri. and Sat. nights
 at 9.30 pm
FASHION SHOW
 every Friday at 3 pm
MORNING CONCERT
 Classical & Jazz
 with Danny Gottfried,
 Irvy Kling and Albert Flament
 every Saturday at 11 am
 The restaurant is open
 from 11 am to 1 am
 We also do private parties
MANDY'S MANDY'S
 81 Hayarkon St., Tel. (03) 657021

ZENTNER
 The largest wholesaler and retailer,
 in Israel for handbags, briefcases,
 suitcases and other leather goods.

A varied and
 interesting selection
 of
 Antique Furniture
 from England
 Victorian Period
 to 1930s
 *Restoration services
 *Polishing
 *New line-conversion
 furniture
 38 Ussishkin Street
 Ramat Hasharon
 Tel. (03) 494242

SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

DINNER DANCE
 to the strains of
 the Black and White Orchestra
 on Mon., Thurs., Fri. and Sat. nights
 at 9.30 pm
FASHION SHOW
 every Friday at 3 pm
MORNING CONCERT
 Classical & Jazz
 with Danny Gottfried,
 Irvy Kling and Albert Flament
 every Saturday at 11 am
 The restaurant is open
 from 11 am to 1 am
 We also do private parties
MANDY'S MANDY'S
 81 Hayarkon St., Tel. (03) 657021

ZENTNER
 The largest wholesaler and retailer,
 in Israel for handbags, briefcases,
 suitcases and other leather goods.

A varied and
 interesting selection
 of
 Antique Furniture
 from England
 Victorian Period
 to 1930s
 *Restoration services
 *Polishing
 *New line-conversion
 furniture
 38 Ussishkin Street
 Ramat Hasharon
 Tel. (03) 494242

SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

MANDY'S MANDY'S
 SINGING BAMBOO
 The Chinese Restaurant
 317 Hayarkon Street
 Tel Aviv
 Tel. 443400, 458785, 451282
 Open for lunch & dinner
 Business lunch menu - \$12

DINNER DANCE
 to the strains of
 the Black and White Orchestra
 on Mon., Thurs., Fri. and Sat. nights
 at 9.30 pm
FASHION SHOW
 every Friday at 3 pm
MORNING CONCERT
 Classical & Jazz
 with Danny Gottfried,
 Irvy Kling and Albert Flament
 every Saturday at 11 am
 The restaurant is open
 from 11 am to 1 am
 We also do private parties
MANDY'S MANDY'S
 81 Hayarkon St., Tel. (03) 657021

ZENTNER
 The largest wholesaler and retailer,
 in Israel for handbags, briefcases,
 suitcases and other leather goods.

A varied and
 interesting selection
 of
 Antique Furniture
 from England
 Victorian Period
 to 1930s
 *Restoration services
 *Polishing
 *New line-conversion
 furniture
 38 Ussishkin Street
 Ramat Hasharon
 Tel. (03) 494242

This Week in Israel • TEL AVIV • MUSEUMS

Beth Hatefutsoth

Visiting hours: Sun., Mon., Tues., Thurs. 10 am-5 pm; Wed. 10 am-9 pm. The Museum is closed on Fridays and Saturdays. Children under 6 are not admitted. Organized tours must be pre-arranged (9-13, Sun.-Thurs., Tel. 03-425161). Photo Archive. Open to the public on: Sun., Thurs. 9:30 am-12:30 pm; Tues. 9:30 am-2:30 pm.

Permanent Exhibit and Chronosphere. The main aspects of Jewish life in the Diaspora, presented through the most advanced graphic and audio-visual techniques.

- EXHIBITIONS:**
- "The Jews of Kaifeng, Chinese Jews on the Banks of the Yellow River". Until July 12.
 - "To Save a World" American Jewish Joint Distribution Committee (AJDC) 1914-1984.

THE JEWISH FILM WEEK

Saturday, July 7
8 pm: Pebbles - Lucas Stepanik (Austria, 1982). German with English subtitles.
Sunday, July 8
4 pm: Singing During the Occupation - Andre Halimi. (France, 1976). French with English subtitles.
8 pm: Return to Vienna - Ruth Beckerman, Joseph Alchizer. (Austria, 1983). German with English subtitles.
Monday, July 9
11 am: Fates - Francois Margolin (France, 1983). French.
4 pm: The Revolutionaries of the Yiddishland - Nati Lilenstein (France, 1983). Yiddish with French subtitles.
8 pm: A Symposium: The Jewish Film as a Mirror of Historical Reality. Participants: Heim Gouri, Yigal Losin, Haim Shiran, Dr. Yaakov Malkin, Dr. Michel Friedman. Moderator: Nissim Dayan. The Symposium will be conducted in Hebrew.
Tickets can be obtained during the Jewish Film Week at Beth Hatefutsoth's box office. Entrance Fee: IS400. For members of Friends Association: IS300.

EVENTS

- "The Historical Novel in Yiddish Literature" (In cooperation with the Association of Yiddish Writers and Journalists in Israel) The event will be in Yiddish. Lecturer: Mordechai Sanin. Moderator: Eliezer Podriatchik. Reading: Michael Ben-Avraham. Tuesday, July 10, 1984 at 8 pm.
- Screening of the film: "The Marathon Man" A confrontation between a Nazi doctor who comes to the U.S.A. to collect a parcel of diamonds from a bank in New York and a Jewish student training for the Olympic Marathon. Starring: Dustin Hoffman, Laurence Olivier, Roy Scheider. Directed by: John Schlesinger. Wednesday, July 11, 1984 at 8:30 pm. Admission fee: IS600; for members of Friends Association: IS400.
- Screening of the film: "The Last Sea" to members of the Hagana in Europe and North Africa and a discussion on the subject of the film. With Haim Gouri. Thursday, July 12, 1984 at 8 pm.

Young Wing Summer Activities
Special summer programs for youngsters (age 10-16): quizzes, computer games, puzzles, films. Sun., Tues., Thurs. 10 am-1 pm; Wed. 4 pm-7 pm. Entrance fee: IS350. Study Area and Computer Terminal: IS50.
Beth Hatefutsoth is located on the campus of Tel Aviv University (Gate 2), Klausner St., Ramat Aviv. Tel. (03) 425161. Buses nos. 13, 24, 25, 27, 45, 46, 74, 79, 274, 672.

בית ראובן
RUBIN MUSEUM
FOUNDATION
A special exhibition in honor of
Tel Aviv's 75th anniversary
Open Sun., Mon., Wed., Thurs.
10 am-5 pm; Tues. 10 am-7 pm;
Fri. & holiday even 10 am-1 pm
14 Malik St., Tel Aviv, (03) 658961

I.E.S.
Israel Embalming Services
Embalming and
shipment of remains ob-
served. Internment of re-
sidents in Israel.
Private ambulance ser-
vices. Funeral directors.
15 Ben Yehuda St.
Tel Aviv
Tel. (03) 656922
Res. (03) 997191

TEL AVIV SHOPPING

SOTHEBY'S
WE WILL BE PLEASED TO ADVISE YOU
ON ALL ASPECTS OF BUYING & SELLING
AT SOTHEBY'S
*Paintings *Books *Silver
*Glass *Carpets *Objets d'Art
Visits by our experts:
Mr. A. Mahloubji will be pleased to advise you on the sale of
carpets and Islamic objects.
Mr. Ashton will advise you on the sale of stamps and material
related to postal history.
Please contact Artiques for appointment.
Agents:
Artiques Limited, P.O.B. 33017
39 King Saul Blvd., Tel Aviv
Telephone: (03) 269328

ORGANIZED BRIDGE

With the overwhelming majority of our tournament players — and almost all of the representatives on our national teams — clustered around Tel Aviv, it is not surprising that most of our major tournaments would be played there as well. Still, there is growing bridge activity in the "hinterland" — in Haifa, in Beersheba, and in Jerusalem, where the recently opened Bridge Centre on Rehov Keren Hayesod seems certain to finally get the capital out of the once-a-week duplicate rut.

The tournament trail led to Jerusalem last weekend, for the city's only nationally-ranked events. And to and behold, Jerusalemites took many of the honours. Locals Greenberg-Gohar captured first place in the Hesse Cup for Pairs, followed by Temes-Shahar and Axelrod-Ben-Dor. In the Adler Cup for teams of four, (named for the late John Adler, general manager of The Jerusalem Post), winners were the National Youth Team. A Jerusalem-Rehovot team captained by Eliezer Doza was second, followed by a Tel Aviv aggregation led by Michael Ferig.

Our first deal comes from the Hesse competition. In it, declarer got to an adventurous six-club contract, and made it the hard way.

Deal 1
N-S vul.
North
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
South
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

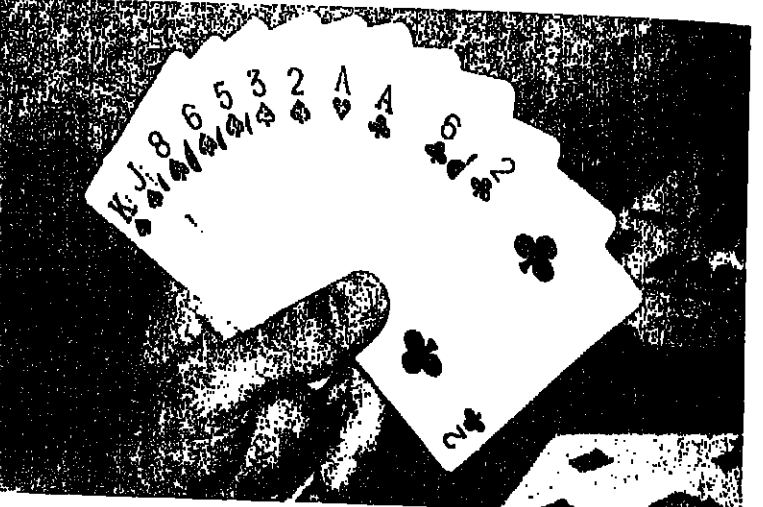
The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

Clubbed into submission



BRIDGE

ponents, it's far too strong for such a "weak" bid. But who's to argue with success?

Deal 2
N-S vul.
North
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
South
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

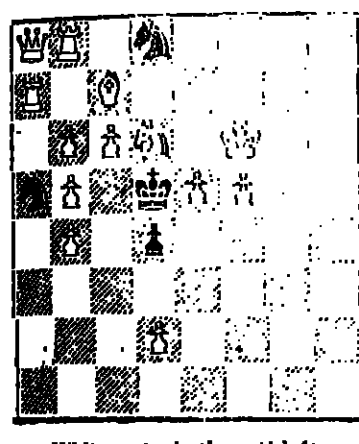
The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

The bidding:
West
♠ A 10 4
♥ A 10 4
♦ A 10 4
♣ A 10 4
East
♠ K J 7 2
♥ K J 7 2
♦ K J 7 2
♣ K J 7 2

CHESS

Eliahu Shahaf
Problem No. 3180
YORAI ALONI, Netanya
1st prize, Israel Ring T.V., 1987



White mates in three (1-3-4)
SOLUTIONS. Problem No. 3178
(Velimirovic). Trics: 1.Nd3 Nd7;
1.Nd5 Nd8; 1.Nd6 Nd8; 1.Nd7 Nd8;
1.Ne2 Nd6; 1.Ne3 Nd6; 1.Ne4 Nd6; 1.Ne5 Nd6; 1.Ne6 Nd6; 1.Ne7 Nd6; 1.Ne8 Nd6; 1.Nf2 Nd6; 1.Nf3 Nd6; 1.Nf4 Nd6; 1.Nf5 Nd6; 1.Nf6 Nd6; 1.Nf7 Nd6; 1.Nf8 Nd6; 1.Ng2 Nd6; 1.Ng3 Nd6; 1.Ng4 Nd6; 1.Ng5 Nd6; 1.Ng6 Nd6; 1.Ng7 Nd6; 1.Ng8 Nd6; 1.Nh2 Nd6; 1.Nh3 Nd6; 1.Nh4 Nd6; 1.Nh5 Nd6; 1.Nh6 Nd6; 1.Nh7 Nd6; 1.Nh8 Nd6; 1.Ni2 Nd6; 1.Ni3 Nd6; 1.Ni4 Nd6; 1.Ni5 Nd6; 1.Ni6 Nd6; 1.Ni7 Nd6; 1.Ni8 Nd6; 1.Nj2 Nd6; 1.Nj3 Nd6; 1.Nj4 Nd6; 1.Nj5 Nd6; 1.Nj6 Nd6; 1.Nj7 Nd6; 1.Nj8 Nd6; 1.Nk2 Nd6; 1.Nk3 Nd6; 1.Nk4 Nd6; 1.Nk5 Nd6; 1.Nk6 Nd6; 1.Nk7 Nd6; 1.Nk8 Nd6; 1.Nl2 Nd6; 1.Nl3 Nd6; 1.Nl4 Nd6; 1.Nl5 Nd6; 1.Nl6 Nd6; 1.Nl7 Nd6; 1.Nl8 Nd6; 1.Nm2 Nd6; 1.Nm3 Nd6; 1.Nm4 Nd6; 1.Nm5 Nd6; 1.Nm6 Nd6; 1.Nm7 Nd6; 1.Nm8 Nd6; 1.Nn2 Nd6; 1.Nn3 Nd6; 1.Nn4 Nd6; 1.Nn5 Nd6; 1.Nn6 Nd6; 1.Nn7 Nd6; 1.Nn8 Nd6; 1.No2 Nd6; 1.No3 Nd6; 1.No4 Nd6; 1.No5 Nd6; 1.No6 Nd6; 1.No7 Nd6; 1.No8 Nd6; 1.Np2 Nd6; 1.Np3 Nd6; 1.Np4 Nd6; 1.Np5 Nd6; 1.Np6 Nd6; 1.Np7 Nd6; 1.Np8 Nd6; 1.Nq2 Nd6; 1.Nq3 Nd6; 1.Nq4 Nd6; 1.Nq5 Nd6; 1.Nq6 Nd6; 1.Nq7 Nd6; 1.Nq8 Nd6; 1.Nr2 Nd6; 1.Nr3 Nd6; 1.Nr4 Nd6; 1.Nr5 Nd6; 1.Nr6 Nd6; 1.Nr7 Nd6; 1.Nr8 Nd6; 1.Ns2 Nd6; 1.Ns3 Nd6; 1.Ns4 Nd6; 1.Ns5 Nd6; 1.Ns6 Nd6; 1.Ns7 Nd6; 1.Ns8 Nd6; 1.Nt2 Nd6; 1.Nt3 Nd6; 1.Nt4 Nd6; 1.Nt5 Nd6; 1.Nt6 Nd6; 1.Nt7 Nd6; 1.Nt8 Nd6; 1.Nu2 Nd6; 1.Nu3 Nd6; 1.Nu4 Nd6; 1.Nu5 Nd6; 1.Nu6 Nd6; 1.Nu7 Nd6; 1.Nu8 Nd6; 1.Nv2 Nd6; 1.Nv3 Nd6; 1.Nv4 Nd6; 1.Nv5 Nd6; 1.Nv6 Nd6; 1.Nv7 Nd6; 1.Nv8 Nd6; 1.Nw2 Nd6; 1.Nw3 Nd6; 1.Nw4 Nd6; 1.Nw5 Nd6; 1.Nw6 Nd6; 1.Nw7 Nd6; 1.Nw8 Nd6; 1.Nx2 Nd6; 1.Nx3 Nd6; 1.Nx4 Nd6; 1.Nx5 Nd6; 1.Nx6 Nd6; 1.Nx7 Nd6; 1.Nx8 Nd6; 1.Ny2 Nd6; 1.Ny3 Nd6; 1.Ny4 Nd6; 1.Ny5 Nd6; 1.Ny6 Nd6; 1.Ny7 Nd6; 1.Ny8 Nd6; 1.Nz2 Nd6; 1.Nz3 Nd6; 1.Nz4 Nd6; 1.Nz5 Nd6; 1.Nz6 Nd6; 1.Nz7 Nd6; 1.Nz8 Nd6; 1.Oa2 Nd6; 1.Oa3 Nd6; 1.Oa4 Nd6; 1.Oa5 Nd6; 1.Oa6 Nd6; 1.Oa7 Nd6; 1.Oa8 Nd6; 1.Ob2 Nd6; 1.Ob3 Nd6; 1.Ob4 Nd6; 1.Ob5 Nd6; 1.Ob6 Nd6; 1.Ob7 Nd6; 1.Ob8 Nd6; 1.Oc2 Nd6; 1.Oc3 Nd6; 1.Oc4 Nd6; 1.Oc5 Nd6; 1.Oc6 Nd6; 1.Oc7 Nd6; 1.Oc8 Nd6; 1.Od2 Nd6; 1.Od3 Nd6; 1.Od4 Nd6; 1.Od5 Nd6; 1.Od6 Nd6; 1.Od7 Nd6; 1.Od8 Nd6; 1.Oe2 Nd6; 1.Oe3 Nd6; 1.Oe4 Nd6; 1.Oe5 Nd6; 1.Oe6 Nd6; 1.Oe7 Nd6; 1.Oe8 Nd6; 1.Of2 Nd6; 1.Of3 Nd6; 1.Of4 Nd6; 1.Of5 Nd6; 1.Of6 Nd6; 1.Of7 Nd6; 1.Of8 Nd6; 1.Og2 Nd6; 1.Og3 Nd6; 1.Og4 Nd6; 1.Og5 Nd6; 1.Og6 Nd6; 1.Og7 Nd6; 1.Og8 Nd6; 1.Oh2 Nd6; 1.Oh3 Nd6; 1.Oh4 Nd6; 1.Oh5 Nd6; 1.Oh6 Nd6; 1.Oh7 Nd6; 1.Oh8 Nd6; 1.Oi2 Nd6; 1.Oi3 Nd6; 1.Oi4 Nd6; 1.Oi5 Nd6; 1.Oi6 Nd6; 1.Oi7 Nd6; 1.Oi8 Nd6; 1.Oj2 Nd6; 1.Oj3 Nd6; 1.Oj4 Nd6; 1.Oj5 Nd6; 1.Oj6 Nd6; 1.Oj7 Nd6; 1.Oj8 Nd6; 1.Ok2 Nd6; 1.Ok3 Nd6; 1.Ok4 Nd6; 1.Ok5 Nd6; 1.Ok6 Nd6; 1.Ok7 Nd6; 1.Ok8 Nd6; 1.Ol2 Nd6; 1.Ol3 Nd6; 1.Ol4 Nd6; 1.Ol5 Nd6; 1.Ol6 Nd6; 1.Ol7 Nd6; 1.Ol8 Nd6; 1.Om2 Nd6; 1.Om3 Nd6; 1.Om4 Nd6; 1.Om5 Nd6; 1.Om6 Nd6; 1.Om7 Nd6; 1.Om8 Nd6; 1.On2 Nd6; 1.On3 Nd6; 1.On4 Nd6; 1.On5 Nd6; 1.On6 Nd6; 1.On7 Nd6; 1.On8 Nd6; 1.Oo2 Nd6; 1.Oo3 Nd6; 1.Oo4 Nd6; 1.Oo5 Nd6; 1.Oo6 Nd6; 1.Oo7 Nd6; 1.Oo8 Nd6; 1.Op2 Nd6; 1.Op3 Nd6; 1.Op4 Nd6; 1.Op5 Nd6; 1.Op6 Nd6; 1.Op7 Nd6; 1.Op8 Nd6; 1.Oq2 Nd6; 1.Oq3 Nd6; 1.Oq4 Nd6; 1.Oq5 Nd6; 1.Oq6 Nd6; 1.Oq7 Nd6; 1.Oq8 Nd6; 1.Or2 Nd6; 1.Or3 Nd6; 1.Or4 Nd6; 1.Or5 Nd6; 1.Or6 Nd6; 1.Or7 Nd6; 1.Or8 Nd6; 1.Os2 Nd6; 1.Os3 Nd6; 1.Os4 Nd6; 1.Os5 Nd6; 1.Os6 Nd6; 1.Os7 Nd6; 1.Os8 Nd6; 1.Ot2 Nd6; 1.Ot3 Nd6; 1.Ot4 Nd6; 1.Ot5 Nd6; 1.Ot6 Nd6; 1.Ot7 Nd6; 1.Ot8 Nd6; 1.Ou2 Nd6; 1.Ou3 Nd6; 1.Ou4 Nd6; 1.Ou5 Nd6; 1.Ou6 Nd6; 1.Ou7 Nd6; 1.Ou8 Nd6; 1.Ov2 Nd6; 1.Ov3 Nd6; 1.Ov4 Nd6; 1.Ov5 Nd6; 1.Ov6 Nd6; 1.Ov7 Nd6; 1.Ov8 Nd6; 1.Ow2 Nd6; 1.Ow3 Nd6; 1.Ow4 Nd6; 1.Ow5 Nd6; 1.Ow6 Nd6; 1.Ow7 Nd6; 1.Ow8 Nd6; 1.Ox2 Nd6; 1.Ox3 Nd6; 1.Ox4 Nd6; 1.Ox5 Nd6; 1.Ox6 Nd6; 1.Ox7 Nd6; 1.Ox8 Nd6; 1.Oy2 Nd6; 1.Oy3 Nd6; 1.Oy4 Nd6; 1.Oy5 Nd6; 1.Oy6 Nd6; 1.Oy7 Nd6; 1.Oy8 Nd6; 1.Oz2 Nd6; 1.Oz3 Nd6; 1.Oz4 Nd6; 1.Oz5 Nd6; 1.Oz6 Nd6; 1.Oz7 Nd6; 1.Oz8 Nd6; 1.Pa2 Nd6; 1.Pa3 Nd6; 1.Pa4 Nd6; 1.Pa5 Nd6; 1.Pa6 Nd6; 1.Pa7 Nd6; 1.Pa8 Nd6; 1.Pb2 Nd6; 1.Pb3 Nd6; 1.Pb4 Nd6; 1.Pb5 Nd6; 1.Pb6 Nd6; 1.Pb7 Nd6; 1.Pb8 Nd6; 1.Pc2 Nd6; 1.Pc3 Nd6; 1.Pc4 Nd6; 1.Pc5 Nd6; 1.Pc6 Nd6; 1.Pc7 Nd6; 1.Pc8 Nd6; 1.Pd2 Nd6; 1.Pd3 Nd6; 1.Pd4 Nd6; 1.Pd5 Nd6; 1.Pd6 Nd6; 1.Pd7 Nd6; 1.Pd8 Nd6; 1.Pe2 Nd6; 1.Pe3 Nd6; 1.Pe4 Nd6; 1.Pe5 Nd6; 1.Pe6 Nd6; 1.Pe7 Nd6; 1.Pe8 Nd6; 1.Pf2 Nd6; 1.Pf3 Nd6; 1.Pf4 Nd6; 1.Pf5 Nd6; 1.Pf6 Nd6; 1.Pf7 Nd6; 1.Pf8 Nd6; 1.Pg2 Nd6; 1.Pg3 Nd6; 1.Pg4 Nd6; 1.Pg5 Nd6; 1.Pg6 Nd6; 1.Pg7 Nd6; 1.Pg8 Nd6; 1.Ph2 Nd6; 1.Ph3 Nd6; 1.Ph4 Nd6; 1.Ph5 Nd6; 1.Ph6 Nd6; 1.Ph7 Nd6; 1.Ph8 Nd6; 1.Pi2 Nd6; 1.Pi3 Nd6; 1.Pi4 Nd6; 1.Pi5 Nd6; 1.Pi6 Nd6; 1.Pi7 Nd6; 1.Pi8 Nd6; 1.Pj2 Nd6; 1.Pj3 Nd6; 1.Pj4 Nd6; 1.Pj5 Nd6; 1.Pj6 Nd6; 1.Pj7 Nd6; 1.Pj8 Nd6; 1.Pk2 Nd6; 1.Pk3 Nd6; 1.Pk4 Nd6; 1.Pk5 Nd6; 1.Pk6 Nd6; 1.Pk7 Nd6; 1.Pk8 Nd6; 1.Pl2 Nd6; 1.Pl3 Nd6; 1.Pl4 Nd6; 1.Pl5 Nd6; 1.Pl6 Nd6; 1.Pl7 Nd6; 1.Pl8 Nd6; 1.Pm2 Nd6; 1.Pm3 Nd6; 1.Pm4 Nd6; 1.Pm5 Nd6; 1.Pm6 Nd6; 1.Pm7 Nd6; 1.Pm8 Nd6; 1.Pn2 Nd6; 1.Pn3 Nd6; 1.Pn4 Nd6; 1.Pn5 Nd6; 1.Pn6 Nd6; 1.Pn7 Nd6; 1.Pn8 Nd6; 1.Po2 Nd6; 1.Po3 Nd6; 1.Po4 Nd6; 1.Po5 Nd6; 1.Po6 Nd6; 1.Po7 Nd6; 1.Po8 Nd6; 1.Pp2 Nd6; 1.Pp3 Nd6; 1.Pp4 Nd6; 1.Pp5 Nd6; 1.Pp6 Nd6; 1.Pp7 Nd6; 1.Pp8 Nd6; 1.Pq2 Nd6; 1.Pq3 Nd6; 1.Pq4 Nd6; 1.Pq5 Nd6; 1.Pq6 Nd6; 1.Pq7 Nd6; 1.Pq8 Nd6; 1.Pr2 Nd6; 1.Pr3 Nd6; 1.Pr4 Nd6; 1.Pr5 Nd6; 1.Pr6 Nd6; 1.Pr7 Nd6; 1.Pr8 Nd6; 1.Ps2 Nd6; 1.Ps3 Nd6; 1.Ps4 Nd6; 1.Ps5 Nd6; 1.Ps6 Nd6; 1.Ps7 Nd6; 1.Ps8 Nd6; 1.Pt2 Nd6; 1.Pt3 Nd6; 1.Pt4 Nd6; 1.Pt5 Nd6; 1.Pt6 Nd6; 1.Pt7 Nd6; 1.Pt8 Nd6; 1.Pu2 Nd6; 1.Pu3 Nd6; 1.Pu4 Nd6; 1.Pu5 Nd6; 1.Pu6 Nd6; 1.Pu7 Nd6; 1.Pu8 Nd6; 1.Pv2 Nd6; 1.Pv3 Nd6; 1.Pv4 Nd6; 1.Pv5 Nd6; 1.Pv6 Nd6; 1.Pv7 Nd6; 1.Pv8 Nd6; 1.Pw2 Nd6; 1.Pw3 Nd6; 1.Pw4 Nd6; 1.Pw5 Nd6; 1.Pw6 Nd6; 1.Pw7 Nd6; 1.Pw8 Nd6; 1.Px2 Nd6; 1.Px3 Nd6; 1.Px4 Nd6; 1.Px5 Nd6; 1.Px6 Nd6; 1.Px7 Nd6; 1.Px8 Nd6; 1.Py2 Nd6; 1.Py3 Nd6; 1.Py4 Nd6; 1.Py5 Nd6; 1.Py6 Nd6; 1.Py7 Nd6; 1.Py8 Nd6; 1.Pz2 Nd6; 1.Pz3 Nd6; 1.Pz4 Nd6; 1.Pz5 Nd6; 1.Pz6 Nd6; 1.Pz7 Nd6; 1.Pz8 Nd6; 1.Qa2 Nd6; 1.Qa3 Nd6; 1.Qa4 Nd6; 1.Qa5 Nd6; 1.Qa6 Nd6; 1.Qa7 Nd6; 1.Qa8 Nd6; 1.Qb2 Nd6; 1.Qb3 Nd6; 1.Qb4 Nd6; 1.Qb5 Nd6; 1.Qb6 Nd6; 1.Qb7 Nd6; 1.Qb8 Nd6; 1.Qc2 Nd6; 1.Qc3 Nd6; 1.Qc4 Nd6; 1.Qc5 Nd6; 1.Qc6 Nd6; 1.Qc7 Nd6; 1.Qc8 Nd6; 1.Qd2 Nd6; 1.Qd3 Nd6; 1.Qd4 Nd6; 1.Qd5 Nd6; 1.Qd6 Nd6; 1.Qd7 Nd6; 1.Qd8 Nd6; 1.Qe2 Nd6; 1.Qe3 Nd6; 1.Qe4 Nd6; 1.Qe5 Nd6; 1.Qe6 Nd6; 1.Qe7 Nd6; 1.Qe8 Nd6; 1.Qf2 Nd6; 1.Qf3 Nd6; 1.Qf4 Nd6; 1.Qf5 Nd6; 1.Qf6 Nd6; 1.Qf7 Nd6; 1.Qf8 Nd6; 1.Qg2 Nd6; 1.Qg3 Nd6; 1.Qg4 Nd6; 1.Qg5 Nd6; 1.Qg6 Nd6; 1.Qg7 Nd6; 1.Qg8 Nd6; 1.Qh2 Nd6; 1.Qh3 Nd6; 1.Qh4 Nd6; 1.Qh5 Nd6; 1.Qh6 Nd6; 1.Qh7 Nd6; 1.Qh8 Nd6; 1.Qi2 Nd6; 1.Qi3 Nd6; 1.Qi4 Nd6; 1.Qi5 Nd6; 1.Qi6 Nd6; 1.Qi7 Nd6; 1.Qi8 Nd6; 1.Qj2 Nd6; 1.Qj3 Nd6; 1.Qj4 Nd6; 1.Qj5 Nd6; 1.Qj6 Nd6; 1.Qj7 Nd6; 1.Qj8 Nd6; 1.Qk2 Nd6; 1.Qk3 Nd6; 1.Qk4 Nd6; 1.Qk5 Nd6; 1.Qk6 Nd6; 1.Qk7 Nd6; 1.Qk8 Nd6; 1.Ql2 Nd6; 1.Ql3 Nd6; 1.Ql4 Nd6; 1.Ql5 Nd6; 1.Ql6 Nd6; 1.Ql7 Nd6; 1.Ql8 Nd6; 1.Qm2 Nd6; 1.Qm3 Nd6; 1.Qm4 Nd6; 1.Qm5 Nd6; 1.Qm6 Nd6; 1.Qm7 Nd6; 1.Qm8 Nd6; 1.Qn2 Nd6; 1.Qn3 Nd6; 1.Qn4 Nd6; 1.Qn5 Nd6; 1.Qn6 Nd6; 1.Qn7 Nd6; 1.Qn8 Nd6; 1.Qo2 Nd6; 1.Qo3 Nd6; 1.Qo4 Nd6; 1.Qo5 Nd6; 1.Qo6 Nd6; 1.Qo7 Nd6; 1.Qo8 Nd6; 1.Qp2 Nd6; 1.Qp3 Nd6; 1.Qp4 Nd6; 1.Qp5 Nd6; 1.Qp6 Nd6; 1.Qp7 Nd6; 1.Qp8 Nd6; 1.Qq2 Nd6; 1.Qq3 Nd6; 1.Qq4 Nd6; 1.Qq5 Nd6; 1.Qq6 Nd6; 1.Qq7 Nd6; 1.Qq8 Nd6; 1.Qr2 Nd6; 1.Qr3 Nd6; 1.Qr4 Nd6; 1.Qr5 Nd6; 1.Qr6 Nd6; 1.Qr7 Nd6; 1.Qr8 Nd6; 1.Qs2 Nd6; 1.Qs3 Nd6; 1.Qs4 Nd6; 1.Qs5 Nd6; 1.Qs6 Nd6; 1.Qs7 Nd6; 1.Qs8 Nd6; 1.Qt2 Nd6; 1.Qt3 Nd6; 1.Qt4 Nd6; 1.Qt5 Nd6; 1.Qt6 Nd6; 1.Qt7 Nd6; 1.Qt8 Nd6; 1.Qu2 Nd6; 1.Qu3 Nd6; 1.Qu4 Nd6; 1.Qu5 Nd6; 1.Qu6 Nd6; 1.Qu7 Nd6; 1.Qu8 Nd6; 1.Qv2 Nd6; 1.Qv3 Nd6; 1.Qv4 Nd6; 1.Qv5 Nd6; 1.Qv6 Nd6; 1.Qv7 Nd6; 1.Qv8 Nd6; 1.Qw2 Nd6; 1.Qw3 Nd6; 1.Qw4 Nd6; 1.Qw5 Nd6; 1.Qw6 Nd6; 1.Qw7 Nd6; 1.Qw8 Nd6; 1.Qx2 Nd6; 1.Qx3 Nd6; 1.Qx4 Nd6; 1.Qx5 Nd6; 1.Qx6 Nd6; 1.Qx7 Nd6; 1.Qx8 Nd6; 1.Qy2 Nd6; 1.Qy3 Nd6; 1.Qy4 Nd6; 1.Qy5 Nd6; 1.Qy6 Nd6; 1.Qy7 Nd6; 1.Qy8 Nd6; 1.Qz2 Nd6; 1.Qz3 Nd6; 1.Qz4 Nd6; 1.Qz5 Nd6; 1.Qz6 Nd6; 1.Qz7 Nd6; 1.Qz8 Nd6; 1.Ra2 Nd6; 1.Ra3 Nd6; 1.Ra4 Nd6; 1.Ra5 Nd6; 1.Ra6 Nd6; 1.Ra7 Nd6; 1.Ra8 Nd6; 1.Rb2 Nd6; 1.Rb3 Nd6; 1.Rb4 Nd6; 1.Rb5 Nd6; 1.Rb6 Nd6; 1.Rb7 Nd6; 1.Rb8 Nd6; 1.Rc2 Nd6; 1.Rc3 Nd6; 1.Rc4 Nd6; 1.Rc5 Nd6; 1.Rc6 Nd6; 1.Rc7 Nd6; 1.Rc8 Nd6; 1.Rd2 Nd6; 1.Rd3 Nd6; 1.Rd4 Nd6; 1.Rd5 Nd6; 1.Rd6 Nd6; 1.Rd7 Nd6; 1.Rd8 Nd6; 1.Re2 Nd6; 1.Re3 Nd6; 1.Re4 Nd6; 1.Re5 Nd6; 1.Re6 Nd6; 1.Re7 Nd6; 1.Re8 Nd6; 1.Rf2 Nd6; 1.Rf3 Nd6; 1.Rf4 Nd6; 1.Rf5 Nd6; 1.Rf6 Nd6; 1.Rf7 Nd6; 1.Rf8 Nd6; 1.Rg2 Nd6; 1.Rg3 Nd6; 1.Rg4 Nd6; 1.Rg5 Nd6; 1.Rg6 Nd6; 1.Rg7 Nd6; 1.Rg8 Nd6; 1.Rh2 Nd6; 1.Rh3 Nd6; 1.Rh4 Nd6; 1.Rh5 Nd6; 1.Rh6 Nd6; 1.Rh7 Nd6; 1.Rh8 Nd6; 1.Ri2 Nd6; 1.Ri3 Nd6; 1.Ri4 Nd6; 1.Ri5 Nd6; 1.Ri6 Nd6; 1.Ri7 Nd6; 1.Ri8 Nd6; 1.Rj2 Nd6; 1.Rj3 Nd6; 1.Rj4 Nd6; 1.Rj5 Nd6; 1.Rj6 Nd6; 1.Rj7 Nd6; 1.Rj8 Nd6; 1.Rk2 Nd6; 1.Rk3 Nd6; 1.Rk4 Nd6; 1.Rk5 Nd6; 1.Rk6 Nd6; 1.Rk7 Nd6; 1.Rk8 Nd6; 1.Rl2 Nd6; 1.Rl3 Nd6; 1.Rl4 Nd6; 1.Rl5 Nd6; 1.Rl6 Nd6; 1.Rl7 Nd6; 1.Rl8 Nd6; 1.Rm2 Nd6; 1.Rm3 Nd6; 1.Rm4 Nd6; 1.Rm5 Nd6; 1.Rm6 Nd6; 1.Rm7 Nd6; 1.Rm8 Nd6; 1.Rn2 Nd6; 1.Rn3 Nd6; 1.Rn4 Nd6; 1.Rn5 Nd6; 1.Rn6 Nd6; 1.Rn7 Nd6; 1.Rn8 Nd6; 1.Ro2 Nd6; 1.Ro3 Nd6; 1.Ro4 Nd6; 1.Ro5 Nd6; 1.Ro6 Nd6; 1.Ro7 Nd6; 1.Ro8 Nd6; 1.Rp2 Nd6; 1.Rp3 Nd6; 1.Rp4 Nd6; 1.Rp5 Nd6; 1.Rp6 Nd6; 1.Rp7 Nd6; 1.Rp8 Nd6; 1.Rq2 Nd6; 1.Rq3 Nd6; 1.Rq4 Nd6; 1.Rq5 Nd6; 1.Rq6 Nd6; 1.Rq7 Nd6; 1.Rq8 Nd6; 1.Rr2 Nd6; 1.Rr3 Nd6; 1.Rr4 Nd6; 1.Rr5 Nd6; 1.Rr6 Nd6; 1.Rr7 Nd6; 1.Rr8 Nd6; 1.Rs2 Nd6; 1.Rs3 Nd6; 1.Rs4 Nd6; 1.Rs5 Nd6; 1.Rs6 Nd6; 1.Rs7 Nd

Kach 22



Only Richard Nixon isn't running. The contesting parties in Israel's upcoming elections, at last count, total 26 — oops, make that 27. It is said that virtually every Israeli is personally represented, if not with a point of view then at least with a relative or two. In Israel, we have Government of the Few by the Many.

There is a party for Change (Shinui), and one for Renewal (Tehiya). One called Together (Yahad), one called Independence. You can choose from parties called Citizens' Rights, Tenants' Protection and Torah Guardians. The elections will have Ratz running, Black Panthers, and The Common Man (Amcha). The ultimate paradox, however, is that the only party virtually assured of unanimous moral support among voters is the tiniest of them all, the Movement to Repeal the Income Tax. Indeed, there really is something for everyone!

The elections may be crystal-clear to you, but think of your friends and relatives overseas. If they had to depend on their local papers alone, they might think this is merely a contest between Likud and Labour. Give them the complete picture: order a gift subscription to THE JERUSALEM POST INTERNATIONAL EDITION.

THE JERUSALEM POST
INTERNATIONAL EDITION P.O.B. 81, 81 000, JERUSALEM

Subscriptions can be handled in at
Herald, 2 Rehov Mahatzevet, Jerusalem
Jerusalem Post 11 Catekash St., Tel Aviv
Jerusalem Post 18 Rehov Nardany, Haifa

Please send The Jerusalem Post International Edition to:

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

My cheque for _____ (see rates below) is enclosed.
Please send a gift card to the recipient in my name.

Name _____
Address _____

AIRMAIL
SUBSCRIPTION RATES 6 Months 26 Issues 1 Year 52 Issues

U.S.A., U.K., Europe US\$28 US\$44.95
Other countries US\$30 US\$46.95

Payment can be made in Israeli shekels at the rate of
exchange on the day of payment, plus 15% VAT.



Seven-letter search

THE SEVEN-LETTER word — the bingo — can be confounding to the new novice who feels more adept at working with, say, three or four letters at a time. In this way they may be able to link together a vowel with a couple of consonants to make a word, any word. Bit volta; DOG or CAT.

In fact, this is one of the basic formulas for unearthing the treasure trove of a seemingly cluttered rack: break it up into workable components.

Any good player who spots an ING or EST in front of him will seek in the other four letters a word root that will go with the common suffix (or prefix). It is that much easier to find the bingo in a rack such as DEGINOR by scuttling the ING to one side and working with the DEOR — and finding REDO+ING. If you cannot find a word in there, or if the board will not accommodate those letters in that order, transpose them. Look for other prefixes, suffixes or viable combinations. REDOING, for example, anagrams into BRODING — as well as IGNORED, GROINED and NEGROID.

Take control of an unwieldy rack by first rooting out the more common combinations. Some excellent prefixes: DE-, RE-, UN-, OUT-, IN-, OVER-, BE-, DIS-, UP-, MIS-, EX-, and PRE-. And the suffixes: -ED, -ER, -IES, -ING, -EST, -ER, -LY, -ION, -IC, -IAL, -IVE, -ICAL, -ATE, and -OUS.

You will also begin seeing eight-letter bingos, which is more difficult, because you must imagine that an open letter on the board is there in your rack. Leap-frogging with the seven in front of you as you shuffle them around. With the rack CEGINOR, you scan the board and notice among other letters, a W and a V open. You have already reduced your own seven letters to a manageable four by setting aside the ING but have found no verb root with CEGOR, so you now visually project an additional open letter from the board onto your rack. Within seconds you've played COVERING or COVERING scored a handful of

SCRABBLE Sam Orbaum

points, and 20,000 fans are on their feet, cheering, chanting your name. It's a nice feeling.

Refer to the board continuously. You might notice a useful letter that complements those in your rack. Or, you might not be able to use it immediately, so keep it in mind while looking for others.

BACK TO our beleaguered Raw Novice. With the rack AACLPITY, he has found CAT, and also notices that the remaining letters spell out PLAY. Smiling at his good fortune of a choice of two paltry plays, he is completely unaware of the bingo balefully glaring right back at him.

In such a rack that offers no words with a prefix or suffix (despite the presence of -LY), try for a compound word: one formed of two smaller words. PLAYACT. Nice play, Novice.

At a recent Scrabble tournament in Tiberias, Rena Schwartz thundered to a tournament-high 497 points by playing three bingos: REFILES, a basic find that contains a common prefix and suffix, plus two beauties — SUNLIKE and HEARSAY. The Jerusalem Scrabble Club's Blanche Gulko clinched a game couple of lovely compound bingos, AIRBASES and ANTEATER.

Sometimes a rack of letters appears to be brimming with possibilities, and may include possible bonus plays of either variety. Occasionally, too, you might use a few letters to kick onto the beginning or end of a word already played, perhaps thus extending the word to a triple word score. This manner of thinking resulted in a now-legendary rivalry between top-ranked Gilester Collins and Lesley MacTaggart.

Reports Collins, "I played an ordinary bingo on the fourth row across, so that it ended just before the last column. Lesley promptly

pluralized it and ran the word SEQUENT across the triple word, scoring 118. I just happened to have the tiles to extend it to CONSEQUENTIAL on my next turn, picking up a cool 75 points with nothing more than a prefix and suffix. Lesley gasped, and then very quietly, she threw in the LY at the tail end, for another 87, and pandemonium broke loose. CONSEQUENTIALLY — running across the complete board!"

CAN YOU unscramble the following sets of letters to make acceptable compound bingos? Look for the short words first, and the complete seven- or eight-letter word will come to you more quickly. Answers below.

Vowel-poor racks:
(1) AFNPRSY
(2) AOPRSTW
(3) AGHRTW
(4) AKORWWX
(5) DDEGNOS

Vowel-heavy (eight-letter) combinations:
(6) CEEIEIPY
(7) AEIORSTU
(8) AEEHSTU
(9) AEEIKLU
(10) AABGIMNO

Each of the following words can be anagrammed to form another (compound) bingo:

(11) SPIKING
(12) BANTAMS
(13) CABARET
(14) DEBASES
(15) ARBITER

ANSWERS
(1) FRYPANS
(2) POSTWAR
(3) WARTHOG
(4) WAXWORK
(5) GOSSEND
(6) EYEPIECE
(7) OUTTRASE
(8) TEAHOUSE
(9) AQUILIKE
(10) EGOMANIA
(11) BIGSKIN
(12) BASTMAN
(13) BEARCAT
(14) SEABEDS
(15) RAREBIT

A FILM like *Indiana Jones and the Temple of Doom* has no intellectual pretensions. Nonetheless, many intellectuals will enjoy it enormously. It offers pure escapism and it does not pretend to do anything else.

Maybe that is the secret of the film's success. It goes ahead and does its own thing, and you feel that it is completely comfortable doing it. The result: a monster box-office hit that is a pleasure to watch, a visual celebration of the spirit of cinema to be appreciated on its own terms, sensually rather than cerebrally.

For whatever *Indiana Jones and the Temple of Doom* isn't, it most certainly is a masterpiece at manipulating the audience's conditioned reflexes at their most basic levels. It's exhilarating, scary and funny at the same time; it races forward at the speed of light, and there is never enough time to catch your breath between one cliffhanger and the next. It's like riding a roller-coaster that's out of control in the tunnels of an amusement park horror show. You don't know whether to laugh or scream, and it doesn't matter what you do. You come out of it purged, the child inside you satisfied that it has been allowed to stop acting serious and civilized for a while.

If you are wondering who made this blockbuster, you can't be following very closely what is happening in films today. For who could it be if not one of the two mavericks from Hollywood who, together or separately, have made the film companies richer by several billion dollars in the last decade, and have done it with such ease that it has been frustrating to the many others who have tried to emulate them and failed.

I am referring to Steven Spielberg and George Lucas, who have joined forces in this case, the first in charge of the directing chores, the second contributing to the script and production, and both displaying once again their ability to be inspired by old movies, comic books, cartoons and even radio serials.

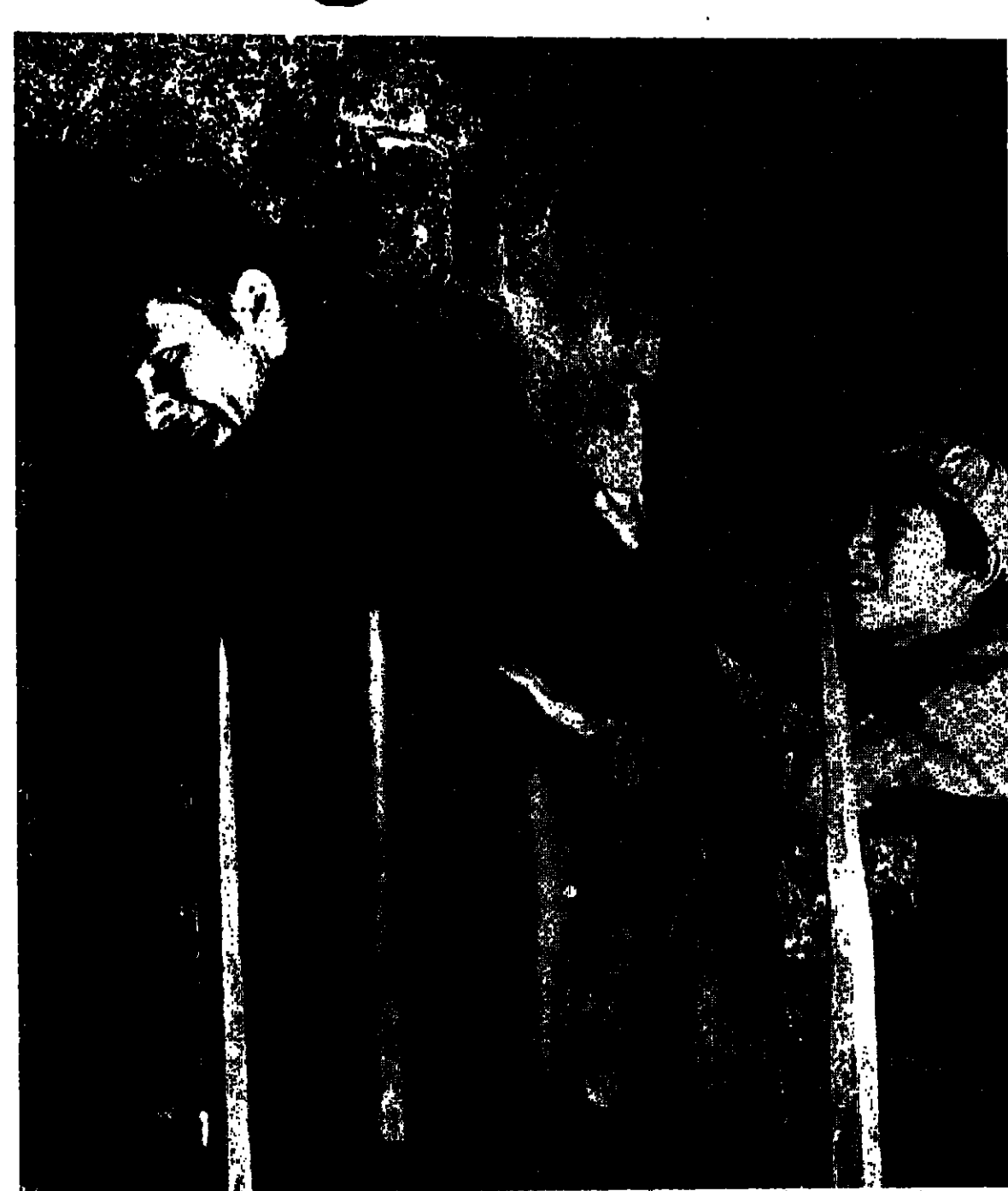
The result is a madcap venture. It seems that nothing is impossible for them with a movie camera; they use all the tricks of the trade. To their credit, they seem to be having a real ball, and since they are communicating with an audience that has grown up in the same audio-visual environment and has been exposed to more or less the same stimuli, they are successful.

EVERY TOT is supposed to know that this film is a sequel to Spielberg's previous hit, *Raiders of the Lost Ark*, which featured the hair-raising adventures of a handsome archaeologist, whose encyclopedic knowledge was matched only by his boyish charm, and whose formidable courage was matched only by his amazing luck. As it happens, this film should be considered a prequel to *Raiders*, for it takes place several years before Dr. Jones is asked to retrieve the Holy Ark from the hands of the Nazis.

The mood is established from the very first shot. The venerable Paramount trademark, identifying the production company, turns into an engraving on a huge metal gong. The camera moves back and a giant Chinaman bangs the gong in a manner that suggests another venerable company: Arthur Rank. Then, as the camera starts moving laterally, we are plunged into a Busby Berkeley musical, which leads into a neofuturistic sequence. *Indiana Jones* is expected to hand over a priceless relic to a Chinese mafioso, who has promised to give him an enormous diamond in exchange.

Before the transaction takes place, however, there are about two

The light fantastic



Harrison Ford, in the title role, and Ke Huy Quan (as 'Short Round') in *Indiana Jones and the Temple of Doom*.

dozen double-crosses on each side, slapstick pandemonium breaks out in a luxurious cabaret, and Jones leaves the den of iniquity without the stone but with the mafioso's lady, the temperamental star of the Shanghai nightclub where all this has taken place.

As they make their getaway, we get ready to take a breath; but before we have time to inhale, the couple, or actually the trio, for the archaeologist has a cute Chinese kid assistant, are dropped from a pilotless aeroplane onto the deserted Himalayas. In a moment they get to a remote village, and even before courtesies are exchanged, they are entrusted by the village elders with a holy mission: to bring back the sacred stone that has been stolen by an evil prince, for without the stone the village is doomed.

Naturally, Dr. Jones can't refuse the challenge, especially since it appears that the whole world may be in danger. The stolen stone is one of five, which, if kept together, bestow absolute powers on the owners. Also, there is the small matter of children being kidnapped for nefarious purposes, just the right sort of motivation for a hero to go on the war path.

Now you are 10 minutes into the movie, and it has barely started. The real proceedings are about to be unleashed. You'll get everything

CINEMA Dan Fainaru

from slimy reptiles to poisonous bugs, from ominous dark passages to bloody pagan rites, from the most revolting menu of live delicacies, served at a maharaja's table, to a cocktail of human blood forced on unbelievers.

It would be pointless to try to describe all this in detail; the size of the sets, the pace at which the story is pushed forward, and so on. And who cares about the plausibility of it all? Not since *The Perils of Pauline* has anyone dared to show so much scorn for logic and credibility, with such spectacular results; the exception is Spielberg himself, in his previous opus.

Colour, rhythm, sound, sets, locations, visual composition, special effects, everything is exploited fully, everybody has his tongue in his cheek. Harrison Ford and Kate Capshaw are a delight to watch, with diminutive Ke Huy Quan threatening to steal every other scene without even trying. For pure fun, you can't beat it.

NOW FOR SOME more fun, but not on the same level. *Police Academy* is one more attempt at

anarchic comedy, in the spirit of *Airplane*, *National Lampoon Animal House*, and *Young Doctors in Love*. But perhaps because there isn't very much to be anarchic about in a police academy, or because the police aren't very popular right now, or simply because the film-makers are not so gifted and can't maintain a surprising and impertinent stream of invention, the outcome is just mildly funny.

It's all about a liberal lady mayor who opens the doors of the force to anyone who wishes to join — but once the queers, weirdos, and other maladjusted personalities get into uniform, how will the city's finest be able to continue calling themselves the finest?

Enter the academy, which is bent on breaking the misfits and allowing only the exceptional to get through. But this couldn't happen in a comedy; the misfit not only sticks it out to the end, but also save the day for the old pros.

There is a bit of everything in this coup: sex, violence, social comment, racist nuances, slapstick, satire. But it still doesn't add up to more than just another portion of canned soup.

FINALLY, whether I like it or not, I have to refer to *Kaschach*. A pure summer rush job, intended to make a quick buck, it has some very mean streaks which, one hopes, got in

unintentionally. Otherwise it would reflect most negatively on people who are normally aware of what they are doing, such as TV reporter Haim Gil (who directed) and columnist Aharon Bachar (who wrote the script).

Insofar as this serves merely as a first screen opportunity for the "cassette singers," as many Oriental pop stars are referred to, it is legitimate. These artists have long been spurned by the media; they have trouble getting their records released by the established companies; and they have found an outlet in the cassette stalls around Tel Aviv's Central Bus Station. Their popularity has grown to the point where they can't be ignored any longer.

But the makers of the film should have realized that the last thing these people need is the same kind of patronizing attitude they have had to contend with for so long. Indeed, the plot, or what passes for one, touches on the subject. One of the protagonists is a disc jockey who would rather play Bach and Naomi Shemer and who, once he is forced to interview one of these new pop idols, destroys him in front of the microphone by showing him to be almost illiterate, a boor, uncultured and uncouth, in short, somebody who can't be taken seriously.

And this is exactly the approach of the film-makers. As they describe the rise and fall of such a star, they go out of their way to prove that all the people involved in the exploitation of his music — impresarios, composers, singers and fans — are either hoodlums or drug addicts, or cute primitives. And the camera focuses on them with the same kind of curiosity one sees outside the monkey-house at the zoo. In order not to be accused of racism, the film-makers also have a go at the Establishment.

There are two sympathetic but unconvincing characters. One, created by Aharon Bachar the script-writer for Aharon Bachar the actor, is an understanding journalist. The other is the disc jockey's wife, who, because of her Sephardi origins, is receptive to the new music in spite of her Western ways; but this part simply disintegrates somewhere along the way, discarded as if someone were embarrassed by it.

In any case, neither of them is relevant to the movie itself, which offers a most unflattering image of the underbelly of show business. But then, maybe the worst crime is greed. For this is such a slapdash job, with such little thought and skill behind it, that the egregious parts may be accidental as well. Vocalists are dragged in and dropped out of the picture without any reference to the plot; camera work is as unimaginative as can be; the festive moods, which are supposed to be more authentic and lively among the "simple people", lead to people cavorting grotesquely in front of the camera, obviously too aware of its presence to let themselves go.

The concept behind all this, if there is one, recalls the traditional "bourreka" plots: Sephardi vivaciousness against Ashkenazi squareness; the joys of the simple people against the fake values of culture; and so on. It is sad when capable people do not try to look deeper into the ethnic gap and come up with something a bit more relevant.

Nevertheless, this will probably be a winner at the box office. The fans of Zohar Argov and Haim Cohen, Jacky Makiten and Shimi Tavori have long wanted to have their idols on the big screen. And it's difficult to believe that they won't rush into the cinemas to see them. If the wrapper is all wrong, to hell with the wrapper.

SOME IDEA of the richness and variety of Islamic art and its sources can be gleaned from a disparate collection of often outstandingly beautiful Islamic illuminations, paintings, textiles, jewellery, korans, furniture, rugs, ceramics, weapons and armour, now on show at the Israel Museum. This grab-bag collection, put together from bequests, gifts, loans from other Israeli institutions, and the Museum's own collection, is nicely entitled "A Window to Islam"; it will remain on view until the end of September.

One reason for the disparity of sources in the show is the fact that it covers an entire millennium in many different countries.

Islam was established in the Arabian peninsula in the 7th century by Muhammad; much of its early tone was set by ascetic sects; the desert was the heritage of the poor. But within a century these desert tribesmen had carried Islam far beyond Arabia. It was further spread like wildfire by its converts, establishing mighty Islamic cultures from Spain to Persia and India.

Asceticism went by the board and some of these Islamic civilizations

The fertile crescent

combined unbridled licentiousness with an oriental love of splendour and luxury. It was the non-Arab Islamic civilizations, in a fertile cultural crescent that ranged from the Bosphorus to the Deccan, that produced most of the wonderful art works and gorgeous textiles and tiles on show here. Even the 19th century Persian armour on display has a magnificence to it that has not been lost on the designers of Hollywood spectacles.

Each item is an aesthetic pleasure in itself, but looking at them in conjunction with the show's panel texts gives one a crash course in Islam's various geo-cultural entities. But it might have been an idea to collect all the panels at the entrance to the show as well - and provide seating for those who wished to absorb the background information before getting down to what is always a tiring task: linkingsmall num-

Melir Ronnen

bered objects with the numbers on the small panels. When this is performed standing, in a crowd, one soon tends to give up and to look and move on without reading.

Museum designers seem to be taking the wrong tack here. They may find the following notion unesthetic, but there's nothing easier nor pleasanter than visiting a show in which every item is individually, if discreetly, labelled.

It's not much easier to visit such a rich show holding a catalogue; but in this case (as in many others at the Museum) the catalogue will anyway not be available until somewhere around the closing date.

THE SHOW demonstrates how early Moslem folk piety evolved into

the Sufist movement, with its own orders and convents and different types of rituals, from whirling dervishes to veneration of saints and their graves. It reminds us of the heyday of the Caliphate and its vast armies of slaves from Central Asia. Later, Islam was to find its slaves in the Balkans as well as Africa, when the Caliphate finally gave way to Turkish and Persian rule. Court rituals as well as its culture and arts, were all influenced by Byzantine and Persian-Sassanian traditions. Following the Moghul conquests, the effect on Indian art, from the north-west to the Deccan plain, was often profound.

Much of all this can be directly observed from the magnificent book and manuscript illumination, which evolved from early scientific diagrams. After the 13th century illustrations of poetry, court history and mystical Sufi writings became so sumptuous that they were valued for

themselves. Even portraiture in the western personality-cult manner eventually made an appearance.

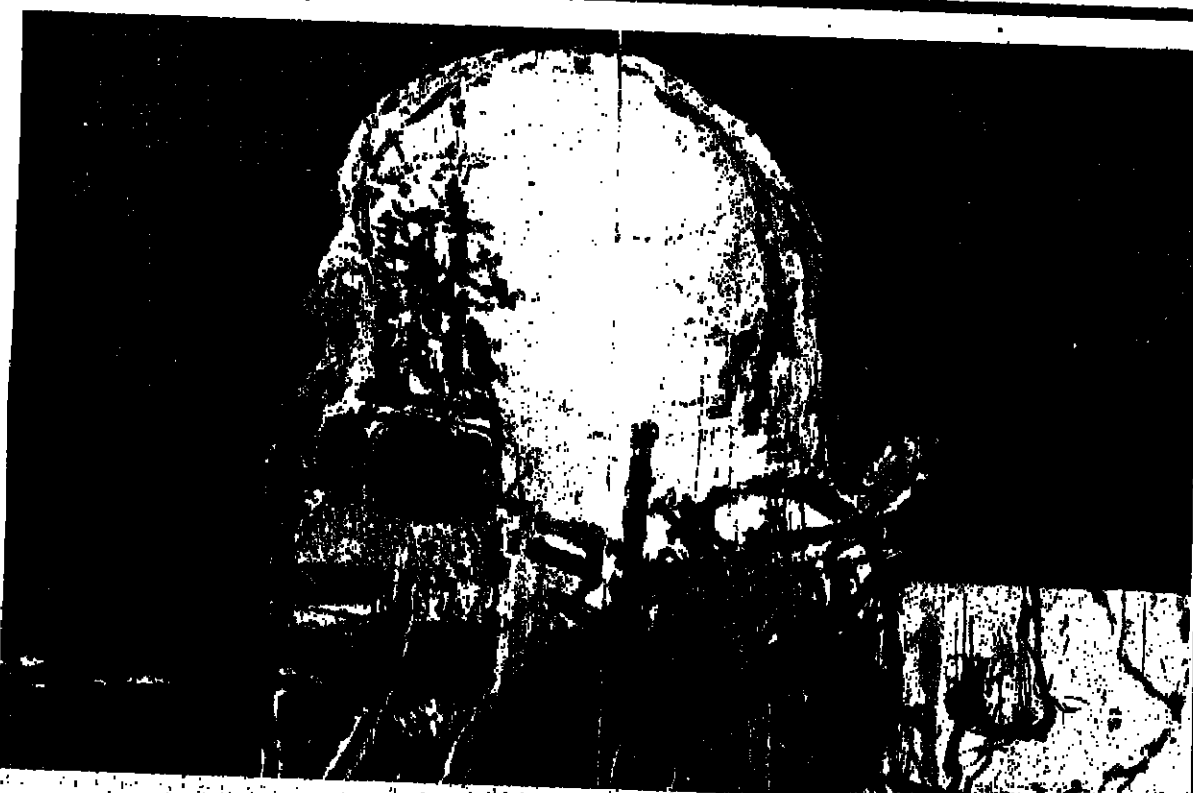
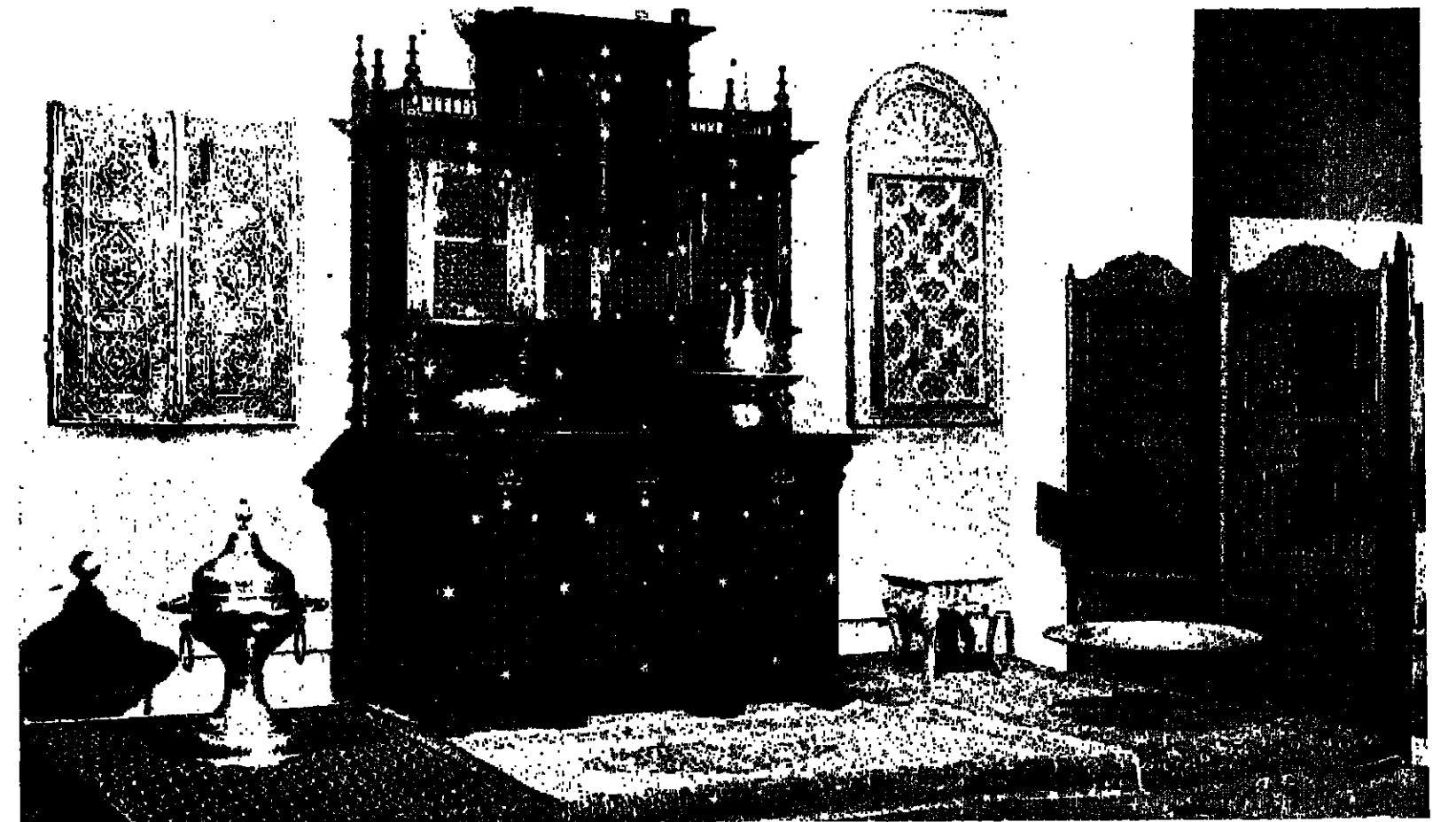
And then some ornamental writing on a door reminds us of our neighbours the Shi'ites, for it contains the name of Ali, the prophet's nephew who became his son-in-law when he married Fatima - whose name is also on the door, which obviously came from a Shia building. For Ali was the founder of the sect and its members still call themselves "the family" (of the Prophet).

ALL THE items on view are connected in some way with the Five Pillars of Islam: Testimony, Prayer, Pilgrimage (the Hajj, to Mecca), Fasting and Charity. Last week, the Imam of the main mosque in Amman, made, in the presence of King Hussein and perhaps on his behalf, an impassioned plea for a return to these basic tenets of Islam, entreating his congregants to turn their back on militant fanaticism. One hopes his was not a cry in the wilderness.

"A Window to Islam" occupies the whole of the Spertus Gallery. Don't miss it. (Photographs next page).

The fertile crescent

Some of the splendour of Islamic art now on view at the Israel Museum and reviewed on the previous page. At right can be seen some 17th century silver doors from Iran; a huge cupboard with inlays, from Syria; a wooden window shutter from Morocco; a charcoal brazier in bronze inlaid with gold and silver; and some Persian carpets, the centre one a silk hunting rug from 16th century Isfahan, Iran. Below is a late 16th century album page from Isfahan, showing a lioness with her cubs. At bottom: a beautiful ceramic depicting a prince demonstrating his skills as a hunter to his King, also from Isfahan of the same period. At right below is an illustration to the Shah-Nama, the royal court history by Firdawsi, from 17th century Isfahan.



Moshe Givati: painting on canvas (Dvir Gallery, Tel Aviv).

One of a kind

MOSHE GIVATI'S paintings from 1983 and 1984 are divided between reticent abstractions and bellicose expressionist canvases, in which figurative images lurk amongst slashes and globs of chaotically applied impasto.

Givati's monsters, drawn with tendrils, nostrils and broad beamed anatomical appendages, echo contemporary new paintings. They show a determination to enter the foray of that style with a bang.

As a colourist, Givati performs exceptionally well. However the amalgamation of form, field, and chromatic harmony, does not coalesce. In the expressionist pictures certain elements or sections catch one's attention, but do not sustain visual interaction with the entire picture surface.

This does not occur in two horizontal abstractions painted before the more expressionist fare. They are beautifully brushed and planned. Givati plays with veiled transparent

and opaque densities, pitting one against the other with sensitivity and a knowledge of exactly what to do.

The large, overall blue-toned canvas projects an indoor-outdoor effect reminiscent of Streichman's synchopation of line and texture and Bonnard's rich overglazes. In the most rewarding picture in the exhibit, Givati harnesses a central "X" configuration with stripes and open horizons in a perfectly balanced and delicately constructed composition that borders on a dynamic grid. His use of a warm grey with a mellowed rusty violet (akin to Kupperman) supports the composition, as if the hand were sewn to perfectly fit the plane. Here is one occasion when a painter has assembled form, shape, colour and texture into one superlative painting. (Dvir Gallery, 26 Gordon, Tel Aviv).

THE MASTERS and eccentrics of oriental painting used overlapping

planes instead of diminishing proportion and classical perspective, to achieve a sense of grand spacial depth. But painting vertically oriented landscapes in the western style turns receding planes into decorative strips. Marlene Ferrer's truncated Galilee scenes are an example. Her use of crunched tissue paper as a textural device, set into a petrified surface slashed by palette knife and brush, adds up to a colourful technical exercise. But the ends all too often fail their means.

Born in South Africa, Ferrer lives in Moshav Manoel, where "she has been inspired by the silence, and beauty around her." Ferrer's paintings (and accompanying poetry) are colourful reflections of this experience. But it is not sufficient to pronounce "romance" with a capital "R" only because one happens to live in "romantic" surroundings and has a feel for its poetic content. The ephemeral character Ferrer describes in her written statement is not synonymous with the rather heavy-handed pictures she has created to support it. (Elizabeth Gallery, 176 Ahuzat, Ramat Gan).

OIL, GOLDFINE

Hoenic's painting with light



P.K. Hoenich: "Man in the Universe", 1984, light robot (Technodea, Haifa).

P.K. HOENICH's revolutionary technique of projecting sun-light through coloured filters and moulded reflectors, at first depended on hand-held instruments. Later he employed a button-operated machine, the "robot." This prompted Walter Gropius to write to him in 1963: "I am convinced that this is a field of research for the future and will become a true instrument of a new art. The results of your 'Robot Painter Number 5' are beautiful."

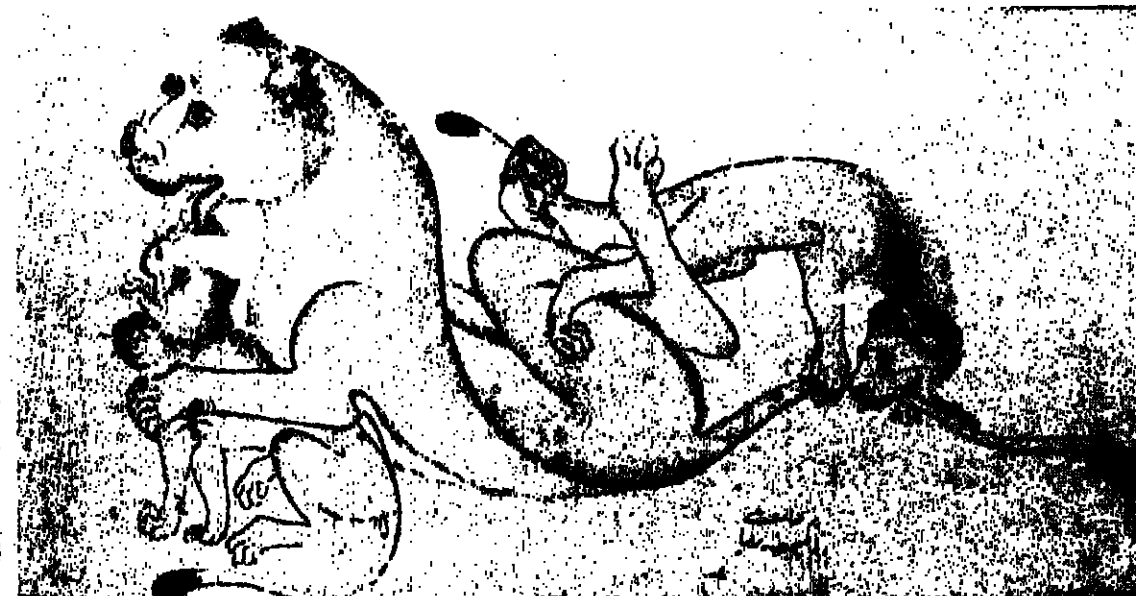
The sunprojection, which recalls the pictures of the Orphist school of 70 years ago, are not painted, but projected on a screen in innumerable variations, if moving light-sources are used.

At the present exhibition, the first in Hoenich's home-town (he was a Technion professor) they can be seen via his activated "robot" changing with great velocity. The robot comprises coloured filters, illuminated by two static and one vertically moving lamp. The light is broken on a number of moulded plastic and/or glass reflectors and a rectangular Perspex screen. In a dark frame, apart from the original idea, the sculptural formation of these reflectors (hidden behind the frame) and the colouring of the filters are Hoenich's main technical contributions. On pushing the right button, a luminous picture appears on the screen, in which a symbolically drawn flying human figure becomes elongated and finally disappears among intensely coloured abstract forms in constant transformation.

Also on show are beautiful, transparent photographs and allscreens, lit from behind in glowing colours, of sunprojections chosen by the artist. They resemble comic rays in symmetrical meandroses.

Two films accompany the exhibition (shown on request for groups).

EDITH VARGA-BIRO



the passionate "Dance" with Hoenich's foreground illumination, by Mirjam and Jeffrey Egger, and a sketch for his newest "Oratorium." The final work will have its world premiere at Salzburg's Mozarteum. This is a joint project with the Austrian composer Cesar Bregsson, whose music accompanies pictures of a soothing mass of large luminous forms, which give birth to galactic and angelic formations, invoking mystical associations.

Hoenich's recent oil paintings, four of which are also exhibited, are expressionistic in vein, conveying more literally than artistically the artist's ideas. A silk-screen version of a 1957 painting "Two horses" expresses the aspiration for movement in time - "the fourth dimension" - which the artist later developed in his light-projections.

Although the robot's production is an ingenious piece of technological art for the average viewer the smallness of the picture and its very resemblance to a TV-screen detracts from its value. Hoenich's original dream to cast huge sunprojections on walls would seem more appropriate to his cosmological imagery. ("Technodea," the new Dvir Gallery, entrance at Balfour Street, Haifa. Under the patronage of the Austrian Embassy, Till end August).



WHAT'S ON

Notices in this feature are charged at \$4 per line; insertion every day of the month costs \$80. Payment in Israeli shekels (prices do not include VAT).

Jerusalem

CONDUCTED TOURS
Tourists and Visitors: Come and see the General at Israel Orphan Home for Girls, Jerusalem, and its beautiful, airy and impressively modern building. Free guided tours weekdays between 9-12. Tel. 02-46221.
HAZANAH - Guided tour of all installations. 4 hourly tours at Kiryat Hadassah and Hadassah Mt. Scopus. Information, reservations: 02-46221, 02-46221.

Hebrew University:
1. Tours in English at 9 and 11 a.m. from Administration Building, Olaf Ram Campus, Buse 2 and 28.
2. Mount Scopus tour 11 a.m. from the Profound Reception Centre, Sherman Building, Buses 9 and 28 to last stop. Further details: Tel. 02-828192.
American Mizrahi Women, Free Morning Tours - Alkali Street, Jerusalem. Tel. 02-69222.

Jerusalem

CONDUCTED TOURS
American Mizrahi Women, Free Morning Tours - Tel Aviv, Tel. 220197, 241016.
WIZO - To visit our projects call Tel. 02-23209; Jerusalem, 220400; Haifa, 89537.
PIONEER WOMEN - NA'AMAT - Morning tours, Call reservations: Tel. 02-25689.
Musical Evening under the stars (in Ramat Aviv) June 28, 1984 at 8:00 p.m. For details call AACT, Tel. 02-651453, 6561245. Admission: 151000.

Haifa
What's On in Haifa, dial 04-608040.
Other Centres:
VISIT The Weizmann House, Rehovot. The Weizmann House is open Sunday-Thursday, 10 a.m.-3:30 p.m.; closed on Friday, Saturday and holidays. For group tours please book in advance by calling: 04-83230 or 83528.

THIS WEEK

AT THE TEL AVIV MUSEUM

EXHIBITIONS
NAHUM GUTMAN
Gutman the artist grew with Tel Aviv. His stories and some of his pictures form a kind of history of the city. Other paintings portray Tiberias, Jaffa, Safed, the Galilee and seascapes. The exhibition includes about 130 works, as well as illustrations. Many of the works are exhibited for the first time. The exhibition is sponsored by the Tel Aviv Foundation for Literature and Art.

GALLERY TALK IN ENGLISH AT THE NAHUM GUTMAN EXHIBITION. Sunday, 8.7, at 11:30 a.m.

WHITE CITY - International Style Architecture in Israel.
The exhibition is comprised of two parts: the first one 'A Portrait of an Era' includes photographs and building plans accompanied by explanations. The second part includes photographs of houses and of architectural details, taken by Judith Turner, a photographer from New York who specializes in artistic architectural photography. The exhibition is sponsored by the George Weiserman Foundation, Washington, D.C. and the Mondadori-Knyall Foundation.

COLLECTIONS
CLASSICAL 17TH AND 18TH CENTURY PAINTING: IMPRESSIONISM AND POST-IMPRESSIONISM: 20TH CENTURY ART: A SELECTION OF ISRAELI ART: THE TWENTIES AND THIRTIES IN ISRAELI ART.

SPECIAL LOANS INCLUDING PAINTINGS BY MONET, MORISOT, PISSARO, BONNARD, MATISSE, ROTHKO, GOTTLOB AND OTHERS
A SPECIAL EXHIBIT OF PRINTS FROM THE JERUSALEM PRINT WORKSHOP, RECIPIENT OF THE EUGENE KOLB AWARD OF ISRAELI GRAPHICS, 1984.

MUSIC

NEW FACES - LIMOT TOMER. piano. Programme: works by Bach, Beethoven, Chopin, Scriabin. Saturday, 7.7, at 9:00 p.m.

PIANO TRIO. Programme: works by Mozart, Ben Chaim, Schumann. Tuesday, 10.7, at 8:30 p.m.

DANCE

MASTER CLASS WITH THE DUTCH NATIONAL BALLET AND THE CHOREOGRAPHER HANS VAN MANEN. In cooperation with the Bat Dor Dance Company and the Embassy of Holland in Israel. Wednesday, 11.7, at 9:00 p.m.

CINEMA

Special Screening: TOKYO STORY (Japan, 1953, black and white, Japanese with English subtitles) Yasujiro Ozu's masterpiece. Thursday, 12.7, at 9:00 p.m.

Regular Screenings:
MY DINNER WITH ANDRE (U.S.A., 1981, 100 min., in colour, English with Hebrew subtitles). Director: Louis Malle. Script: Andre Gregory, Wallace Shawn. With: Andre Gregory and Wallace Shawn. "A bizarre and surprisingly entertaining satirical comedy." Pauline Kael, New Yorker. Daily at 4.30, 7.16, 9.30 p.m.; Saturday at 7.16, 9.30 p.m.

HELENA RUBINSTEIN PAVILION 8 Tarsat St., Tel Aviv, Tel. 287196; 299780. Visiting hours: Sun-Thurs. 9 a.m.-1 p.m.; 6-9 p.m. Sat. 10 a.m.-2 p.m. Friday closed.

A PEAR AND AN APPLE - AN EXHIBITION ON STILL-LIFE

ALL UNDER ONE ROOF

170 Ben Yehuda St., Tel Aviv - Tel. 03-236188, 223166
Serving New Olim Since 1971

NEWOLIM... ILAN MAKES IT EASY TO BUY!

Interest free credit • Special discounts for cash • Authorized agents of Amcor, Tadiran, Electra, General Electric, Amana, etc. • Personal - Import via liaison offices in the principal capitals of Europe, North and South America • Showroom open Sun., Mon., Tues., Wed., Thur., 9 a.m.-1 p.m. and 4-7 p.m. Closed on Fridays.

ART GUIDE

Jerusalem

MUSEUMS

Israel Museum, Exhibitions: The Art of the Bronze, Ancient Pottery, Hittite, children's works and activity corner. Hittite Acropolis, ready models and photographs. The Other Side of the River, literary objects from ancient Egypt (Rockefeller Museum). Well-Built Elephant, popular American architecture, How to Wrap Five Eggs, traditional Japanese wrapping, Jean Kline, Sculptures: Eighty Years of Sculpture in Israel, Marc Chagall, Book Illustrations, Window to Islam, Islamic culture, religion, science and court life; Jonathan Borovitz; 12 Pages from Cairo Geniza; News in Antiquities, new excavation finds; Scrapes: Permanent collection of Judaica, Art, Archaeology and Contemporary Israeli Art. How to Study the Past for children, Paley Centre, next to Rockefeller Museum. Closed Saturday, but Tisha Works by Anna Ticho: Hanukkah, Hours, Sun., Mon., Wed., Thur., 10-4.30, Tue. 10-10; Fri. 10-1.30.

Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century World War II, 6 Rech. Or Hahaim, Jewish Quarter Old City, Sun-Thur., 9 a.m.-1 p.m.
Sir Isaac and Lady Edith Wolfson Museum at Hechal Shalom. Permanent Exhibition of Judaica, Diorama Room: History of Jewish People. Special Exhibit: Serigraphs by Shmuel Katz. Tel. 247112.

Galleries

Galerie Vision Nouvelle, Khudat Hayotzer Y.S. Hamaiche. Original prints by international artists. Tel. 02-819861, 220011.
Yakov Greenwald Gallery, Jewish Museum. Selection of Jewish Art, Paintings and Sculptures by Monet, Morisot, Pissarro, Bonnard, Matisse, Rothko, Gotti, and others. Special Exhibit of Prints from Jerusalem Print Workshop. Visiting hours: Sun-Thur. 10-10, Sat. 10-2, 7-10, Fri. closed. Helena Rubinstein Pavilion, Exhibition: Visiting Hours: Sun-Thur. 9-5, Sat. 10-2, Fri. closed.

Tel Aviv

MUSEUM
Tel Aviv Museum, New Exhibitions: Nahum Gutman, pictures and book illustrations, White

THE HEBREW UNIVERSITY OF JERUSALEM

Hebrew University, Jerusalem
The Ben-Zion Dinur Institute

The Margaret and Joseph Fettesman Chair for the History of Central European Jewry and

The Alumni Association of the Jewish Theological Seminary of Budapest invite the public to a

Conference commemorating the Fortieth Anniversary of the Destruction of Hungarian Jewry and the Centennial of the Jewish Theological Seminary of Budapest

With the Participation of: Prof. Moshe Carmilly-Welnsberger, Hillel Danzig, Prof. Shmuel Etlinger, Rabbi Dr. J. Frankel, Dr. Meir Gilon, Zevulun Hammer, Prof. Jacob Katz, Prof. Nathaniel Katzburg, Dr. Zvi Moskowitz, Rabbi Dr. Szeneas, Prof. E.E. Urbach, Mr. Itamar Yezor-Kest

Sunday and Monday, July 15 and 16, 1984

Van Leer Institute, 43 Jabotinsky St., Jerusalem (Bus no. 15) Lectures in Hebrew

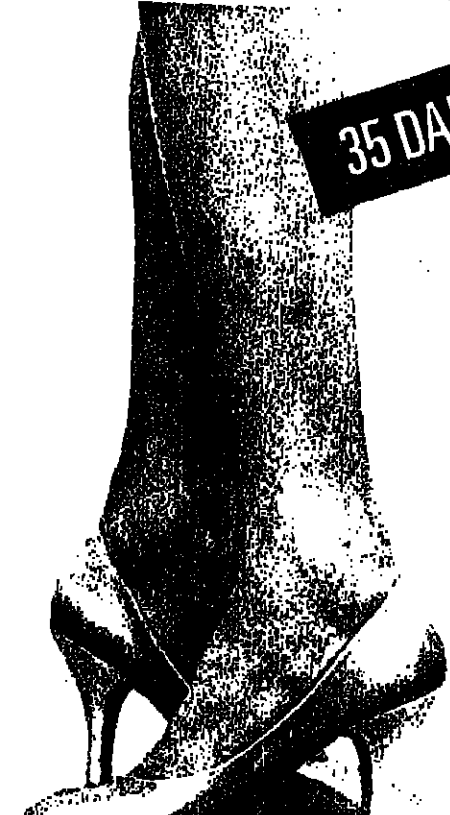
ISRAELITISCHES WOCHENBLATT

Founded in 1901
CH-8084 Zurich/Switzerland, Flornstrasse 14
Published in German and French. This independent Swiss paper will week by week keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.

Ceiling Fans? That's Us!!!

Havana Fans, 45 Gordon, Tel Aviv, Tel. 245137.

The Dutch National Ballet



35 DANCERS

HANS VAN-MANEN FESTIVAL

Music: From Laurie Anderson and Nina Hagen to Prokofiev, Satie and Debussy.
Hosts: Bat-Dor Dance Company and the Dutch Embassy.

Performance Dates and Ticket Information:

Tel-Aviv, Mann Auditorium - 17/7, 18/7, 19/7, 21/7.

- Bat-Dor Box Office, 30 Ibn Gvirol St. (2nd floor), Tel: 03-263175-8

- "Hadran," 90 Ibn Gvirol St., Tel: 03-248787

Jerusalem, Binyanay Ha'ooma - 14/7.

- "Kla'im, 8 Shamai St., Tel: 02-234061

Haifa, The Auditorium - 15/7.

- "Garber," 127 Hanassi Blvd., Har Hacarmel, Tel: 04-84777

10% reduction for Philharmonic Orchestra Subscribers upon presentation of subscriber card.

המחירים הנמוכים ביותר

the Yishuv was much by a holding action. But when they started to deal with the future of the Jewish people, they began the whole business of Jewish settlement. "Solomon, Hudi says, was a *halutz* - two words - the forefear!

If the expansion of the *halutz* came from traditional roots, notes David, so did certain aspects of the kibbutz movement. "Why even the name kibbutz has a traditional connection. It comes from encounters between the early second Aliya pioneers and the British Mandate. One of them created the 'kibbutz' *kibbutz*, a pathfinder at the tomb of Shimon Bar Yochai in Meron, and liked the spiritual connotations so much he suggested it as a name for Hashomer Hatzair settlement groups. Until then the name had been *kvutza*, from the same root, *kvutza*, to bring together..."

ROOTS OR NO ROOTS. David insists that the birth of the Zionist movement represented a watershed in the history of the Jewish people. Rabbis like Solomon may have gone out to settle, but with Zionism "something changed. With the birth of a movement designed to keep them together in the new world of nation-states, the leadership had to be different; it could no longer be the rabbis."

Hudi seems to agree, but jumps ahead a full century to find his example. "Rabbi Eliezer Schacht of the Ponevezh Yeshiva, in Bnei Brak, cannot today accept that the *golah*, the Redemption, is being brought by anyone but a *rosh yeshiva*. In Gush Emunim, it is inherent in the understanding of Jewish history that even a Hashomer Hatzair kibbutznik, for all his faults, can be seen as working for, even bringing, *golah*."

Hudi says he is an adherent of "prophetic religious Zionism" which, until about a decade ago, had been dormant for almost a century. People with this view certainly existed, he says, but they had no voice in the religious-political establishment - not the Mizrahi movement or its political party, the NRP; nor the *haredim* or Agudat Yisrael.

He dismisses the Mizrahi with a few words. "They were the religious equivalent of the labour movement. They didn't want to settle in the sanctity of God's name; they never accepted the idea that Zionism should speak in the name of God."

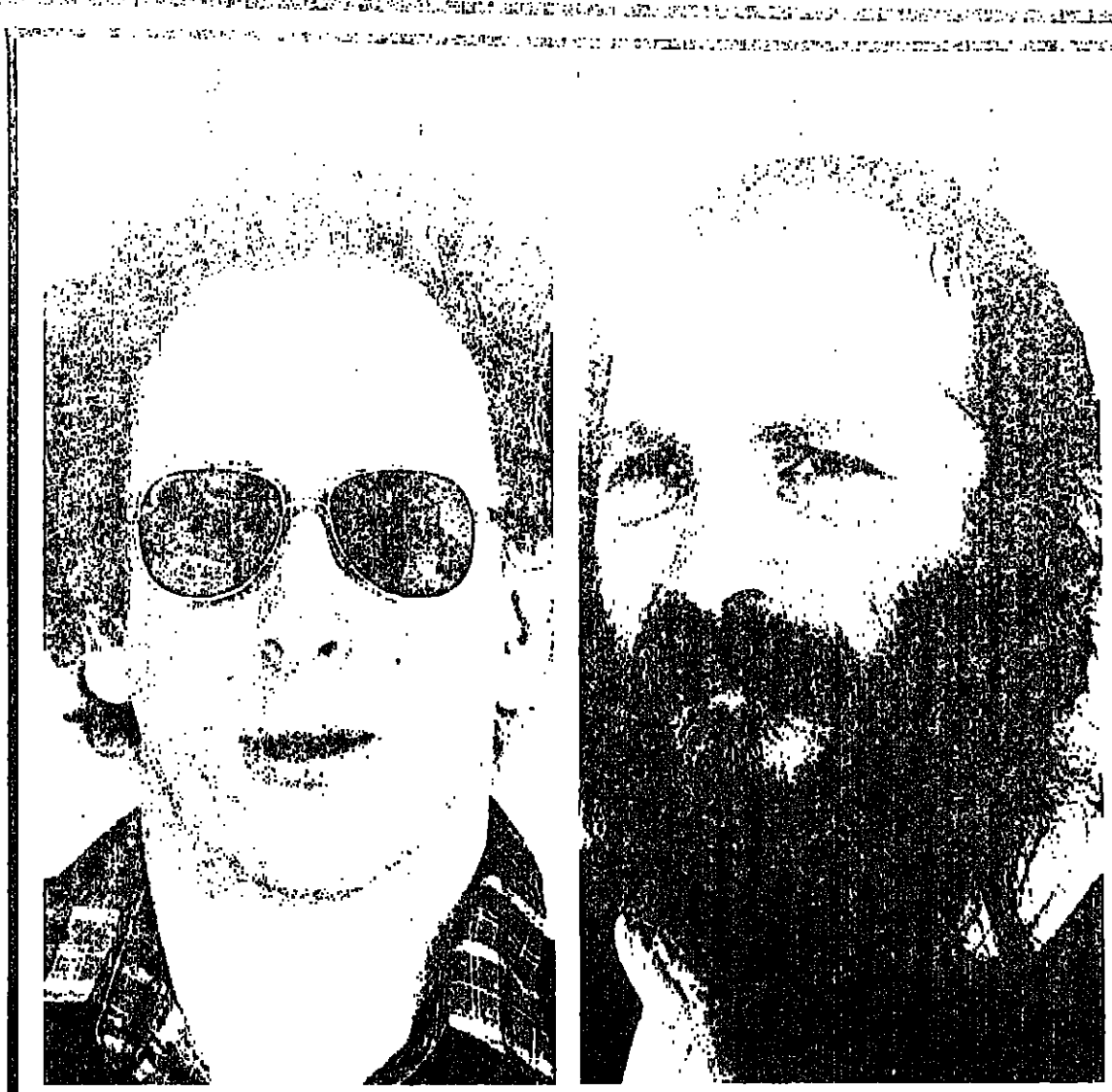
But there was no other way for "the people who wanted to come in the name of God and not in the name of Herzl" to be part of the enterprise of nation-building.

This lack of a proper channel caused some "to withdraw from the Zionist battle. Their descendants are probably now affiliated with some anti-Zionist religious body."

In this framework, Hudi insists, Gush Emunim can be seen as "a revolt." Hanan Porat, Moshe Levinger and others grew up inside the NRP-Bnei Akiva framework "because they had no alternative." With the foundation of the Gush, he says, it was "at last possible to do something in God's name."

But were their efforts really settlement, in the model of the Second Aliya, in the heritage of Hanita? David recalls that the kibbutz community had serious doubts about the depth of Gush Emunim's commitment. Now, though the commitment is grudgingly accepted, he has questions about its wisdom.

"It's not really settlement," he used to say. "They don't get up at 4 a.m. to work in the fields. But then we went out and saw them, and realized that they were going through real hardship, depriving themselves for what they believed in. And now we know that you can't



David Twersky (left) and Yehuda Rubin: "We met when his mother brought him home from the hospital."

just toss them off as not serious."

While he no longer dismisses the Gush as unserious, David feels that they are "dangerous, because they fail to take into account the possibility of peace with the Arabs, as well as the spiritual problems involved in ruling over them. There is an idealism, granted, but it is a misplaced one, and dangerous precisely because they are sincere and not greedy and self-interested, like the real-estate dealers or building contractors."

"I respect the pioneering spirit in the Gush," David declares, "but I utterly reject their programme and their lack of doubt. We 'doves' must consider the security problems inherent in territorial compromise. How come they don't wrestle with the moral problems of the occupation?"

DOES THE Gush accept any compromise? In the short run, at least, Hudi's answer is in the affirmative.

"If a Jewish leader is committed to some aspect of Jewish life, like Ben-Gurion, then his movement can be termed a Jewish movement. He might not provide the absolute idealistic leadership that the Jewish people needs, but for a period of time they can be the leadership. "When the government of Israel decided to dismantle the settlements in Sinai," Hudi adds, "it was the most shameful anti-Zionist act. But even then, we didn't say that they were not our leaders."

If a movement is "committed to Jewish values, the Jewish people and the Jewish land, then it is Jewish and has the moral rights and validity to claim to be so. If it's just putting a Jewish star on Western values, it won't work. And just because they talk about Jewish values does not mean that they are expressing Jewish values."

In his own kibbutz movement, says David, "there are many people who are interested in educating towards traditional values, who admit that the movement made a historical

mistake in the past. What we are interested in can be understood by taking the example of Bialik. Bialik was not an Orthodox Jew, but he was conversant with the tradition, out of which he fashioned his own spiritual world. That's what we want to do..."

Hudi and his friends, David insists, "have to understand that not only people who wear *yarmulkes* have a genuine commitment to the Jewish past and the Jewish future. Those who want to fashion their own Jewish world, including the internalization of some values from the outside while remaining firmly rooted in Jewish knowledge, are not weakened as Jews. In this century, the Jews have become more pluralistic. There are many kinds of Jews who are deeply committed; you do not have a monopoly."

THE FRIENDS seem to encounter a major semantic as well as ideological difference when they talk about commitment. "It is something eternal," says Hudi. "When I talk about Jewish leaders who had commitment, it was because they understood, related to, the concept of the centrality of the Jewish people."

"Everything that happens in the world, to mankind, is centred on the Jewish people. Our presence in the world is a basic requirement; all of history depends on our existence."

He is challenged: "All of history?" He replies without a hint of embarrassment: "The centrality of the Jewish people, the togetherness of the Jewish people, even if they appear to be separated, is absolute. We are one nation. But, unfortunately, this cannot always be translated into the proper framework of love."

David agrees on the importance of what Hudi calls *Ahavat Yisrael*. But, he adds, it is "an important value precisely when you don't all *daven* in the same synagogue."

Each of us, David asserts, "has an idealized version of the Jewish people. I'd like to have two million

rabbits replace the elected political leaders?

Hudi will not say that is the ultimate "historical development." He will only ask: "When you say more democracy, what happens to Judaism?" In the West, he points out, "people are becoming more and more individuals, less united." Is that, he seems to ask, the price of democracy?

David is not certain "how to put liberal values and a sufficient base for social solidarity" into one neatly wrapped package. "But I'm sure that the answer cannot be surrendering liberal values."

"Freedom, human rights, the nobility of each individual - even if he (or she) is not the only transcendent value - these are critical achievements of the human spirit. The widening liberal circle is a positive development, even if there are social costs to be borne. I cannot imagine the possibility of a return to a hermetically sealed-off ghetto where the spirit ran deep, but within a narrowly confined space."

MOST OF this interview took place before the arrest of members of the Jewish terror underground. How has this affected their views?

David draws a distinction between the more militant line of Rabbi Moshe Levinger and others within Gush Emunim, and the "moderates" who say that the underground people are wrong because "they took the law into their own hands."

But he does not think that it is the problem. "Do they mean," he asks, "that if the security services had blown off Karim Khalaf's legs, it would have been all right? If Khalaf is an agent of Naef Hawatme or George Habash, arrest him, charge him, and put him on trial."

David sees a connection between some prominent figures' support for the suspects and part of his American experience. In 1964, when Barry Goldwater said that "extremism in the defence of liberty is no vice," the John Birch Society understood that they might find the back door of the White House open to them. So what about the current line, that "extremism in the defence of the Greater Israel is no vice"?

The underground, he says, "is the unwanted but natural child of the settlement movement. An aggressive settlement drive has its own, bloody dynamic."

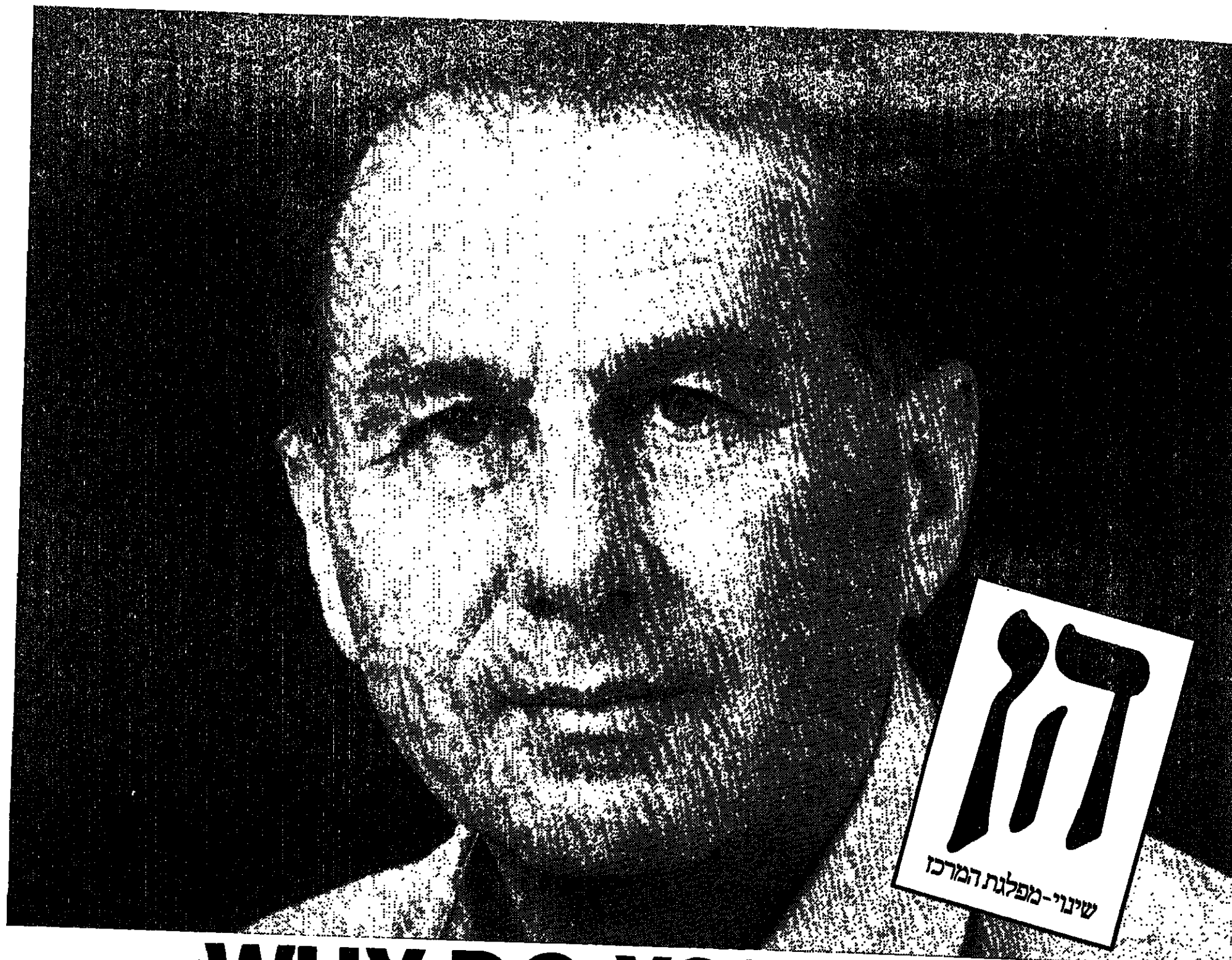
Hudi does not agree at all. He seems to have difficulty accepting what appears to have happened.

"From an historical point of view, we are still too close; we won't be able to understand it for a while," he says.

Carefully restricting himself to those acts to which the suspects have confessed, he says that it is incomprehensible. "They do not fit into the framework of what we studied, what we taught. Some of the accused are friends and comrades, and I am anxious to hear them out."

He cites two "possible reasons" for the acts of terror, cautioning that he does not do so "to justify the deeds in any way." The first, which we've heard before, is of security in the West Bank. "The real problem is not kids throwing stones, though they should be punished, but the existence of organized anti-Israel terrorist groups, aimed at the destruction of the State of Israel."

Hudi's second reason is somewhat surprising. It looks back two years, to Yamit. "It was very difficult to understand how the Zionist movement could bring itself to destroy homes built by Jews in the Jewish homeland. This caused a breach of faith; if they were capable of that, then we may not be able to rely on them for other things." □



WHY DO YOU NEED AMNON RUBINSTEIN IN THE GOVERNMENT?

You have known Amnon Rubinstein well. For a long time now. You have seen him in the Knesset displaying a clear-cut line, showing initiative, battling for his views. You've heard him speak honestly, courageously and with deliberation. You've seen how he stood up — on the day the Likud resorted to all sorts of tricks to prevent the dissolution of the Knesset — and convinced the House to act in accordance with democratic principle, avoid a secret ballot and take an open vote.

Amnon Rubinstein represents what we all stand for: political integrity and responsible policies — in the economy, in defence, in the Rule of Law. He tabled the Bill of Human Rights Basic Law in the Knesset; fought against excessive financing and the exaggerated

immunity of Knesset members; sought to prevent election to the Knesset of those convicted of offenses carrying moral turpitude; applied to the High Court of Justice and obligated the Likud and the Alignment to return party finance funds which they allotted themselves through retroactive legislation; initiated a law providing for equal rights to non-orthodox communities; fervently advocated electoral reform and passed a number of important environmental laws. He has denounced the Likud's economic zig-zags, single-handedly opposed the raising of income tax and national insurance rates, called for genuine reduction in government expenditure and opposed all attempts to harm private savings.

Amnon Rubinstein was the first to demand an inquiry commission on the Sabra and Shatila massacre in his Knesset address and in a speech before the mass rally in Tel-Aviv. He explained why it was essential that the truth be brought to light and why we, as Jews and Zionists, owe this to ourselves. The commission was established, and as a result of its findings, Sharon was forced to resign. Israel's image as a law-abiding democracy was enhanced.

If you too demand integrity in politics, if economic growth and equal enforcement of the laws are important to you, then you need Amnon Rubinstein in the Government.

FOR A CHANGE, VOTE SHINUI.

הפעם מתעורר עם שינוי

Shinui — The Centre Party Main Office: Tel Aviv, 5 Shrir 03-244348 Jerusalem, 48 Shahal 02-667634 Haifa, 4 Eylon 04-244049 Beer-Sheba, 25, Koren Hayessod 057-72180

PAGE TEN

THE JERUSALEM POST MAGAZINE

FRIDAY, JULY 6, 1984

IN THE DEPTHS of the cave, the beams of flashlight were not sufficient to determine whether the markings on the roll of papyrus fragments were Arabic, Nabatean, Hebrew or some other language. But the discovery of the packet hidden in a niche of a wall elevated the men and women to the level of the most just and the most delicate of the Judean Desert.

Clutching the packet, wrapped in an ancient leather water-lily, the expedition leader, Prof. Yigael Yadin, boarded an army helicopter and flew through the night to Jerusalem. The young professor went directly to the home of Dr. J. Bleherkraut, a specialist in the unrolling of ancient manuscripts, and stood by him through the night as he carefully opened 15 papyrus letters and one written on folded wooden slats.

At 3 p.m. the next afternoon, a Friday, an elated Yadin rapped on the Rehavia door of Yosef Aviram, director of the Israel Exploration Society, who had accompanied him on the helicopter flight from the Judean Desert. "Read this," said Yadin, handing him an ancient document. In a clear Hebrew, Aviram could make out "Shimon Bar Kochba, Prince of Israel."

The niche in the cave had contained battle communications and letters written about 135 CE by the man who came to be known as Bar-Kochba, commander of the uprising against the Romans which constituted the last movement for Israeli independence before the rise of the modern State of Israel. Yadin, the first man to read those letters since antiquity, had himself been the effective commander of the army during much of Israel's modern War of Independence.

This personal connection across the ages, almost eerie in its casualness, would mark Yadin's spectacular archaeological career which ended last week with his death at the age of 67, while he was still at the peak of his creative powers. For 30 years he had moved as easily between present and past as he moved in contemporary life between the realms of military command, scholarship and public affairs — as if all human experience were woven from the same familiar fabric.

His brilliant hunches and encyclopedic mind, his luck and persistence, his ability to be astonished and to transmit his enthusiasm to all who heard him were in good measure responsible for making archeology in Israel a national fixation rather than the private playground of academics.

Even during the War of Independence, recalls long-time associate Moshe Pelegrin, Yadin displayed the analytic qualities he was to employ as a scholar. "Sometimes, when he would get intelligence information, instead of accepting it blindly he would say 'Let me see the raw material on which you base your judgement.' He would often spot things that hadn't been noticed and have his own hunches."

Barely two years after resigning as Israel's second chief-of-staff at the age of 35, Yadin was boldly pushing out the nation's archaeological frontiers. Advised during a visit to the United States of an advertisement offering four major Dead Sea Scrolls, Yadin on his own initiative arranged for the negotiations that led to their purchase from a former Jerusalem clergyman who had acquired them from Beduin.

THE Dead Sea Scrolls, the first of which had been acquired in 1947 by his father, Prof. E.L. Sukenik, would remain one of Yadin's dominant interests throughout his career.

Warrior scholar

Yigael Yadin summoned up the ghosts of the past from his excavation pits with the same authority as he marshalled the forces of modern Israel in the War of Independence. ABRAHAM RABINOVICH, who interviewed Yadin a few weeks before he died, examines his extraordinary archeological career.



Yadin watches Dr. J. Bleherkraut unravel papyrus from the Judean Desert.

He would see the publication of the English version of the major scroll, the Temple Scroll, just a few weeks before his death.

However, the archaeological authorities in Israel wanted to employ the young ex-chief of staff, with his organizational talents, as a leader of field expeditions, not as an ivory tower scholar. "We wanted him to begin by digging at Masada," recalls Aviram of the Israel Exploration Society. "He was in England then, finishing his dissertation on the War of the Sons of Light against the Sons of Darkness (one of the scrolls acquired by his father). He said, 'Let me think about it.' Then he let me know that he would prefer to begin his career at Tel Hazor and to make of this a school for Israeli archeology."

Hazor in Upper Galilee was by far the largest archaeological tel in the country. Its importance in antiquity is clear from the biblical account of the Israelite incursion under Joshua, who swept aside the alliance of city states organized by the king of Hazor and put the city to the torch.

Until Yadin began his dig at Hazor in 1955, no major excavations had been carried out by archeologists of the young state. He gathered about him many of the major archeologists in the country and many young ones who would make their own reputations in the coming years.

At Hazor, Yadin was able to offer a firm date for the Israelite conquest of Canaan at about 1230 BCE on the basis of a destruction layer from that period which he uncovered. His acceptance of the biblical account of an Israelite conquest would be challenged by a school of thought which maintained that there had been no armed crossing of the Jordan but a steady infiltration of Israelite herds-men.

However, his reliance on the Bible as an historical document permitted

him to mark out on the ground the shape of the Solomonic gateway to Hazor; and he was proved correct when the excavation was carried out. In an interview with *The Jerusalem Post* a few weeks before his death, Yadin described his identification of the Solomonic gateways and wall systems at Hazor, Megiddo and Gezer on the basis of academic detective work as "my most brilliant discovery, if I may say so."

At Megiddo and Gezer, he had challenged on theoretical grounds the findings of previous archeologists who had dug there. The Bible stated that Solomon had built these cities together with Hazor and logic dictated that their gateway and wall systems be the same. When new digs were made at Gezer and Megiddo, Yadin was proved right.

As the four-year excavation at Hazor was being concluded, word was received by the archaeological authorities that pieces of ancient Jewish documents were finding their way to the antiquities shops of Jerusalem's Jordanian-held Old City. According to this information, the material was being uncovered by Beduin border crossers in the caves of the Judean Desert, on the Israeli side of the green line in the vicinity of Ein Gedi.

A massive archeological rescue operation was mounted in 1960, with the assistance of the Israeli army. Four separate expeditions were sent into adjoining wadis to probe their caves.

Yadin had been reluctant to join the expedition since, as the youngest of the prospective team leaders, he had been assigned the wadi the others had passed over, Nahal Hever — whose caves had already been searched by Israeli archeologists.

"I had to force him to do it," recalls Aviram. Yadin's luck held. It was in one of these caves that he came up with the Bar-Kochba letters

and, in the following season, another documentary treasure, including a family archive that shed immense light on daily life in Judea 18 centuries ago.

IT WAS NOT until 1964 that Yadin finally turned to Masada in a major logistical operation involving the army and hundreds of volunteers. Aside from his scientific talents, Yadin was the person who raised about the substantial funds needed for the two seasons of excavations.

Yadin pitched his camp near where the Roman general Silva had camped, and led his team every morning up the siege ramp the Romans had built on the western slope to the plateau. Here the band of Zealots led by Eleazar ben Yair had made their desperate bid for freedom 1,900 years before. The excavation was far less complicated archeologically than the multi-tiered remains of Hazor, but the arduous conditions required a high degree of organization.

The sense of drama that accompanied all of Yadin's expeditions was served again when he uncovered 11 small sherds of pottery in the ashes, each with a different name scrawled on it. These, he suggested, were the lots cast by the last men remaining after they had slaughtered the rest of their number to avoid capture by Romans. As described by Josephus, the lots were to decide which of those remaining would kill the others before he killed himself so that they could "die free men." Of all the archeological excavations ever carried out in the country, Masada would have the most powerful emotional impact in Israel and abroad.

MUCH OF this popular identification with the ghosts of the past was due to Yadin's exceptional ability as a raconteur. "He was the most sought-after lecturer in the country," says archeologist Magen Broshi. "He had the unusual gift of making even the dullest subject fascinating."

However, his colleagues never belittled him as a popularizer. "He was a mixture of a theoretician and a field archeologist," says Ehud Netzer, who worked with him at Masada and elsewhere. "It was astonishing to witness his intuition and how quickly he was able to form a picture."

The archeological community grieved when Yadin entered political life in 1977. "I think that after the death of [his wife] Carmela [in 1976] he was looking to busy himself with different things," says a colleague. During his four years as deputy prime minister, he kept himself informed of archeological developments by meeting with colleagues and reading learned journals in his office after working hours.

Yadin returned to archeological life in 1981 with a relish. The principal task he set himself was to complete the English translation of his work on the Temple Scroll — the longest of the Dead Sea Scrolls at nine metres, and the most revealing. The rules it laid down for daily life in Jerusalem as envisioned by the Dead Sea sect were so rigid as to make it impossible for ordinary human beings to live there. There would be no toilets within the city or in its close proximity, and there could be no sexual intercourse.

Written in the first person as if a divine writ, the scroll may have been composed at the end of the 2nd century BCE by the founder of the sect himself, according to Yadin. "I'm interested in them but I have no sympathy for them," said Yadin in his recent interview or the sect. "I say they disappeared because of their extremism."

THE DISCOVERY of the Temple Scroll was another Yadin adventure that did not involve digging. While on Sabbatical in England, before the Six Day War, he was contacted by an intermediary from the Middle East who offered a fabulous new scroll for an equally fabulous figure. Yadin raised \$10,000 as a down payment after the man sent him a fragment from the scroll which excited his interest. However, the man and the money disappeared and Yadin put the matter out of his mind.

In the Six Day War, Yadin was serving as a military adviser to Prime Minister Levi Eshkol. On the second night of the war, as Israeli forces completed their capture of Jordanian Jerusalem and prepared to push south towards Bethlehem, Yadin suddenly snapped awake. The mysterious scroll, he knew, was in the possession of a Bethlehem antique dealer who in a few hours would be under Israeli control.

The next morning he briefed two intelligence officers who proceeded to the man's shop. He pried up floorboards and produced the scroll, badly rotting as a result of its long spell in dank conditions. The dealer was subsequently paid almost as much as he had asked, so that others holding scrolls would be encouraged to come forward. None did, but the Temple Scroll itself was a bargain, even at the price paid.

CROSSING the bounds of time in his fashion, Yadin fought what he saw as religious extremism in its modern form and took a leading role in the recent campaign against Agudat Yisrael's proposed Archeology Law.

He planned to return to Hazor this fall for another full season of digging with high confidence of uncovering a royal archive that might surpass any other yet found. The finding of two cuneiform tablets on the surface by tourists visiting the site in recent years fed Yadin's hopes, and he had already begun assembling a team.

Although digs are normally carried out after the winter rains, Yadin was planning a winter dig in order to escape the dust and heat for health reasons. During a recent visit to the U.S. he had looked at plastic balloons that could cover the excavation site and keep the rain away.

In the past two years, he also found time to give public lectures and resume teaching, to carry out a small dig in Beit She'an, to write a variety of learned papers and official reports on earlier digs.

He did not, however, take time to record his own life. "I never kept diaries or wrote memoirs," he said in the last interview in the basement study of his Rehavia home. "I think the main reason is my academic upbringing. In order to do it properly, I would have to leave everything and go through the military archives. One doesn't remember things any more. I reckon it would take me about three years."

Fortunately, however, Yadin did submit to some 50 hours of interviews in the past year and a half by the Oral History Institute of the Hebrew University and to about another 25 hours by author Anita Shapira, who asked him about the War of Independence. These interviews, however, focus on Yadin's military role and his life as a politician, not his professional life as a Dead Sea Scroll scholar and a biblical archeologist.

Any biographer attempting to encompass Yigael Yadin's exceptional life will have to weave as he did the disparate strands of his experience into one integrated personality for whom nothing human, or even austere and inhuman, could be alien. □

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

Poster artist

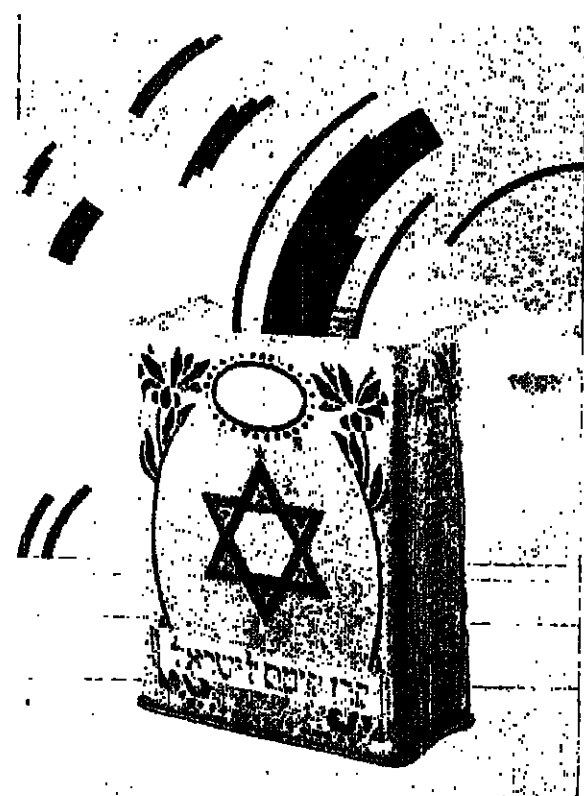
A COLLECTION of 36 of Rophie Elgar's posters, all produced in the past seven years for Jerusalem's Khan and Cinematheque, Beersheba's Municipal Theatre and other institutions, has just been published in large format by the Domino Press at ISR.500. Elgar, who was born in



Jerusalem in 1947 and studied at the Bezalel's design department, runs his own studio and specializes in posters for major events, with the theatre predominating. In recent years, his work has been largely responsible for transforming Jerusalem's billboards. The old typographical jumbles now serve as a foil to Elgar's posters and the dividing line between applied and fine art, always an artificial distinction, has taken another knock. In fact the cognoscenti have taken to framing them.

Yona Fischer, senior curator at the Israel Museum, has contributed a foreword to the book in which he compares Elgar to John Hartfield, Steinberg and Savignac. The artist, apparently a prophet without honour in his own country, has exhibited all over Europe, the U.S.A. and Central America and year in, year out his posters are reproduced in *Modern Publicity, Graphics and Neue Gebrauchsgeschichte*. Yet he has never had a show at the Israel Museum in his native city. Perhaps Yona Fischer can help to rectify this strange omission.

A.B.



Comic compassion

MORE COLLECTED STORIES by V.S. Pritchett. New York, Random House. 276 pp. \$17.95.

Shelly Kleiman

"were drawn will-lessly together by the magnetic force of their phenomenal obsessions." And, in "The Oedipus Complex," Pritchett gives us a dentist whose courtly manner is nothing less than absurd. "A good and final spit, my lord and prince," he tells a patient after waging battle on an uncooperative tooth.

But Pritchett is not simply concerned with human vagaries. The distinction between what people are and what they would like to be is one of his main themes. Conforming to the private images of themselves, many of his characters become storytellers, inventing new lives and glorious pasts. There is Lavender, who worships a portrait of an ancestor named Gibbs, though Lavender alone knows that the ancestor is no relation of his. "The picture might

be terrible, old Gibbs might be vulgar, but in him Lavender had an ancestor. Lavender was, therefore, a gentleman," says his business associate Eeles.

In "The Last Throw," one of the finest stories in the collection, a penniless historian poses as an heiress and acquires a rich husband. Pritchett knows well why her husband was so easily deceived: "I expect he'd been bored up to then. Boredom makes you close your eyes and take the plunge." Not all of his characters take part so willingly in the fiction of others. "The Necklace," a story about a husband who learns that his shy wife is a liar and a thief, is a fine example of the ability to deceive those who think they know best.

BORN TO working-class parents in 1900, and raised in the class-conscious society of Edwardian England, Pritchett knows his characters well. Of his own mother Pritchett once wrote: "Young and cheerful though she was, [she] identified, as the decent London poor do, with all

the females in the Royal Family." Compelled by the need to transcend the drabness of their own lives, Pritchett's characters, too, are always defining and redefining themselves in the most concrete terms, redecorating and renovating their homes and their lives. Mrs. Seagar, for example, picks a house on the basis of its snob appeal. "I like it snobby, refined, a bit of class... You could live in a house like that. I mean, be one of the toffs and look down your nose at everyone."

In another story, a single woman relinquishing her double bed to her married sister declares: "You've furnished your apartment bit by bit out of my broken heart." In "The Ladder" a man changes wives and redecorates his house. Recalls the narrator: "I came home from school at the end of the term, and with an accurate place not only had my mother gone but the stairs had gone too. There was no staircase in the house."

Idiosyncratic, opinionated, pre-tentious, and endowed with comic verve, Pritchett's heroes make arresting images. Pritchett writes compassionately, and with an accurate eye for ironic detail about the absurdities of human behaviour. □

Miniatures

SHORT SHORTS, edited by Irving Howe and Ilana Weiner Howe. New York, Bantam. 205 pp. \$2.95

S.T. Meravi

NO, THEY aren't those provocative nylon scintillas that all those sweaty young things wear as they thud their earnest laps each morning around the walls of the Old City. Rather, short shorts are what the Howes have collected in their "Anthology of the Shortest Stories."

Although the editors unaccountably overlook the famous shortest story of them all ("Chapter I: Coughin", Chapter II: Coffin"), they have gone into the subject fairly thoroughly. They've decided that short shorts constitute a distinct genre, discrete from short stories of normal shortness and certainly from longer short stories.

In their appropriately short introduction, the Howes liken short shorts to lyrical poetry. While the analogy is not entirely apt (many of their examples, unlike lyrics, are dispassionate and impersonal in tone), the Howes are correct in asserting that the successful short short does have its own peculiarity. They suggest that this may have something to do with the sheer difficulty of pulling off an effect within the self-imposed constraints of a few thousand words.

IRVING SAYS he got interested in the subject when Ilana passed across the kitchen table an "explosively marvellous" miniature tale by the late Japanese novelist Yukio Mishima. That story, called "Swaddling Clothes," is naturally enough included in this collection. I found it admirable, but not as electrifying as the Howes had.

Yet I know what the Howes are talking about. Joao Guimaraes Rosa's "The Third Bank of the River" left me crackling with astonishment over what a great prose writer can do with a minimum of words. In fact, for some reason the Latin Americans seem to shine in the micro-circuitry of fiction, for other outstanding examples in the book are Jorge Luis Borges' "The Dead Man," Octavio Paz's "The Blue Bouquet," and, in a mere 400 words, Augusto Monterrosa's "The Eclipse."

Other pleasant surprises came from Doris Lessing, a writer otherwise not noted for brevity, with her touching and well-observed "Home-age for Isaac Babel," and Luigi Pirandello's "The Soft Touch of Grass," a story which echoes another very short and masterful little fiction not included here, John O'Hara's "Over the River and Through the Woods."

We also get some very fine if familiar chestnuts, like Joyce's "Eveline," Peretz's "If Not Higher," and Sholom Aleichem's "A Yom Kippur Scandal." Tolstoy is included twice, first with "The Three Hermits," which I found lyrical indeed, and with "Alyosha the Pot," which I think could have been excluded. Kafka is offered twice as well, but again, while "The Hunter Graculus" remains one of his great miniatures, the trapeze artist in "First Sorrow" is only an insubstantial foreshadow of the much longer "A Hunger Artist."

Teachers of English in Israel may find many of these 38 stories too sophisticated or elusive as classroom material. But fiction lovers will find them very appealing canapés. □



The 2nd revolution



THE ZIONIST DREAM REVISITED: From Herzl to Gush Emonim and back by Amnon Rubinstein. New York, Schocken. \$16.95.

Gerald M. Steinberg

The study of the traditional Jewish texts, including the Talmud, was systematically excluded from the *Yishuv's* schools.

In addition, many contracted a "romantic orientalism," adopting Arab dress, culture, and, in some cases, language. These Canaanites often went so far as to identify the Arab population as "authentic" Jews and remnants of the First and Second Jewish Commonwealths.

For them, as well as for the rest of the Zionist establishment, the 2,000 years of Jewish diaspora were an embarrassment to be forgotten as quickly as possible. Once in their own state, the secular founders foresaw a European state, Jewish in name only, with "normal" relations with the rest of the world.

CULTURALLY and socially, this secular society was sterile and failed to propagate itself. The large population of Jews from Moslem countries (the *Edut HaMizrach*) found the symbols and ideas of European socialism alien. The sons of the European Zionist establishment had neither the old traditions nor the rebellion against them to mould their lives. Rubenstein is particularly observant and damning when he notes that many secular sabras are "not interested in anything except each other." These self-

THE ENERGY and dedication which have characterized the Zionist enterprise since its inception have been directed towards two goals. The first, which has essentially been achieved, was the establishment of an independent state, while the second objective concerned the nature of the Jewish state which has been created. As Amnon Rubinstein demonstrates, the Eastern European Jews from the Second Aliya who successfully led the Jewish people to statehood have largely failed to create a viable basis for the spiritual growth of Israel. Rather, the secular socialism, which they offer as the basis for Israeli society, has been generally rejected.

In presenting his case, however, Rubinstein seems like a physicist in the late 19th century. Some of these scientists brilliantly exposed the failure of classical physics, yet could only offer a patchwork of formulae to hold the old structure together until Einstein presented a new framework. Similarly, while assembling the overwhelming evidence that the Labour Zionist framework is no longer valid, the author of this work is so committed to the old dogma that he cannot distance himself from it sufficiently to consider the alternatives. Instead, a patchwork of remedies and re-interpretations are suggested to hold on to the formula, if failed, ideology.

Rubinstein's review of the history of Zionism and the competing ideologies demonstrates that the expectations and hopes of the "founders" regarding the nature of the Jewish state and its place in the world have not been met. While critiques of the classical Zionist ideology and culture are abundant, most of these have come in the past from the members of the religious community. This particular attack is set apart from similar works not only by its eloquence but also because it comes from one of the most prominent intellectual and political representatives of secular Zionism.

RUBINSTEIN, like others before him, traces the anti-clericalism of the revolt of East European Jewry against the confines of the *shetl*. Not only did the future founders of the state seek to escape this environment: in their revolt, they became anti-Jewish Zionists. Arrogantly and gratuitously, the kitchens and dining halls of the kibbutzim they established had demonstrably non-kosher kitchens, and Yom Kippur was a full day of work.

In the place of the traditional and Jewish framework, these pioneers offered secular socialism. The holiest day of the year became May Day, the "International Workers' Holiday." By controlling the political and cultural instruments of the *Yishuv* and, later, the fledgling state, the Eastern European establishment attempted to impose this alien culture on the rest of the population.

UNDER THE Turks, and during the time of the British Mandate, it was only in regard to the personal status of Jews that Jewish Law was part of the law of the land. It was frequently quoted with regard to other matters in the judgements of scholars such as the late Justice Silberg, and has always been considered in framing the Laws of the Knesset. Nevertheless, Jewish Law has for the most part remained outside the official legal framework of the State.

In 1980 the Knesset passed a statute known as "The Foundations of Law." This severed the link between the law of Israel and English Common Law (which had been introduced into Palestine by the Brit-

centred "new Jews" were neither interested in, nor capable of integrating, the masses of refugees and later immigrants who now form the foundation of Israeli society.

This failure created a spiritual, ideological and political vacuum into which Gush Emonim slipped. In contrast to the Labour Movement, religious Zionism explained the return to Israel within the context of Jewish history. For this group, the object of Zionism was not the "normalization" of Jewish relations with the gentile world, but rather a step towards the ingathering of the exiles and the Messianic age. In contrast to Herzl's vision, religious Zionists stressed the continued unique role of the *Am Segula*, the treasured people, even or perhaps especially given the establishment of the modern Jewish state. This ideology became the basis of religious Zionist education and politics.

According to Rubenstein's analysis, these various pressures exploded in the wake of the 1967 Six Day War. At that time, the secular Zionists were finally forced to acknowledge the fact that the creation of a Jewish state did not solve the world's "Jewish problem." As in the Diaspora of Europe and Asia, Jews now were isolated and their survival threatened. Furthermore, it was becoming apparent that the Arabs did not behave according to the class analysis dictated by Socialist ideology, and neither welcomed nor joined hands with the Zionists to create a new society. Instead, Arabs borrowed Nazi and Russian propaganda, including the Protocols of the Elders of Zion, and threatened another Holocaust.

The apparent inadequacy of secularism, and the cultism of the 1967 war, gave prominence and immediacy to the previously marginal messianic elements in religious Zionism. The removal of the immediate Arab threat to survival, and the capture of the Western Wall and other historical religious sites, such as Hebron and Rachel's Tomb, led to a merger between religion and nationalism, which, according to Rubinstein, created Gush Emonim. As the author notes, in its beginnings, this group was supported by both the Labour Party and Herut, and these two parties competed for the alliance with this new force in Israeli politics. The Labour Party established Kiryat Arba, and the late Yigal Alon, who is now perceived as a "dove," was the original patron of Rabbi Leviner. Another prominent figure in this movement, Rabbi Shlomo Goren, became Chief Rabbi of the IDF, and later of Israel, through the support of the Labour Party.

We are presented with no evidence to suggest that this discredited framework will work any better in the future.

The basic inadequacy of the classical secular Zionism is also seen in some of the phenomena which go unmentioned and perhaps unnoticed by Rubinstein. While, as noted above, both Left and Right (Labour and Herut) secular Zionists tried to coopt the new immigrants and religious elements, the former failed completely. It was Begin who captured this large group by appropriating the symbols and language of Judaism and the history of the Jewish people. The "new" generation of Labour Zionists, led by Peres, Rabin, Sarid and Aloni speak in a language which is alien to the majority of the population.

Unlike their European counterparts, the *Edut HaMizrach* did not rebel against the Jewish community, and, while the level of observance may have declined, their lives are still framed in traditional Jewish terms. The kibbutz-bred secularism of Labour's leaders stands in sharp contrast to Begin's ability to invoke Jewish history, literature, texts, and experience. For many years, including his term as prime minister, Begin held open house on the Sabbath, covered his head in public, and ate kosher food while abroad. While not personally observant, Begin recognized the unifying importance of traditional Jewish symbols. Many of his opponents scarcely recognized what these were, and the secular rhetoric they substitute is meaningless to most Israelis.

TO COUNTER the influence of Gush Emonim and others who have laid exclusive claim to the Jewish tradition, and to revive the Zionist endeavour, the Jewish framework for Israeli society must finally be recognized and accepted by the secular establishment. As Rubinstein acknowledges, Gush Emonim does not possess a monopoly on religious ideology, and is often opposed within the religious Zionist camp. Indeed, it is only the secular support within this group that has given the Gush its disproportionate political role in Israel. The opposition can be strengthened from within by accepting and strengthening the Jewish framework of Israeli society. The first step, which Rubinstein has taken, is to recognize the damage done in attempting to impose a "non-Jewish" and even "anti-Jewish" Zionism. That revolution has run its course, and, to avoid the costs of a full counter-revolution, the pillars of the secular society, from the Labour Party and its offshoots, to the school system and the elite kibbutzim, must, however painfully, begin to familiarize themselves with the traditions and frameworks that define the Jewish nation. Then, they will again be capable of playing a major role in shaping its destiny. □

grams. The sources of the Law are stated clearly and concisely, in simple language, and in attractive and easily legible print. An important feature is an index of abbreviations, without which it is impossible to understand talmudic and rabbinical literature.

The volume also contains a table of the leading commentators on Jewish Law, classified according to the countries in which they lived, from the 11th century until our own time. Professor Rakover and his associates have made a major contribution to the study of Jewish Law. It will be of use to all scholars, and indispensable to those who are still unfamiliar with this fascinating and now essential area of legal research. □

Having devastatingly demonstrated throughout this book that the secular Zionists founders emphatically rejected the "old truths," opposed their propagation, sought to substitute an alien ideology, and failed in these endeavours, Israelis are now told to ignore the record.

A plan of the maze

MORDECH DERECH BEMEKOROT HAMISHPAT HAIVRI, (A Guide to the Sources of Jewish Law) by Nahum Rakover, with the participation of Aharon Kirschenbaum and David Aryeh Frankel. Jerusalem, The Library of Jewish Law. 88 pp. No price stated.

Asher Felix Landau

ish), and provided for the application of Jewish Law, "the principles

of freedom, justice, equity and peace of Israel's heritage," in cases where a legal question arises which cannot be answered in statute law or judicial precedent. This statute has made it imperative for lawyers to study and become familiar with Jewish Law, which till then was only of practical importance to those practising in the rabbinical courts, or specializing in the law of personal status.

The first difficulty facing the novice in this field is where to find

the law, and it is in answer to this need that *A Guide to the Sources of Jewish Law* has been published. The Guide unfolds before the reader the development of Jewish Law from its origins in the Bible until the present day. It is arranged chronologically, with the aid of numerous extracts from the Talmud, and commentaries of scholars and researchers. It presents to the reader a clear and comprehensive picture of legal precedent without which the untutored student will be hard-pressed to find his way in the maze of rabbinical codes and interpretations published throughout the centuries.

The component parts of the Mishna and the *Mishna Tora* of Maimonides are explained in dia-

Mount Carmel is one of Israel's loveliest nature areas



(Photo: Mordy Farkash)

It is the main topic of the Summer 1984 issue of

ISRAEL-LAND AND NATURE

- ★ The Flora of Mount Carmel
- ★ Growing Flux in Roinan Palestine
- ★ Intriguing Sooty Falcons
- ★ Your Friendly House Gecko

and much more on Israel's nature and people. Whether you live in Israel or abroad Join the Society for the Protection of Nature in Israel today!

Society for the Protection of Nature in Israel
4 Hushafa St., 68183 Tel Aviv, Israel.
Please mail me (and my family) in the S.P.N.I.

My cheque for is enclosed.
Annual membership dues for Israel residents are IS 2100 (IS 1700 for I.D.F. personnel and students). Overseas memberships (including a small contribution) \$ 20.
Membership includes a subscription to Israel-Land and Nature, and a little gift.

Periodic listings of current S.P.N.I. tours are sent to all members residing in Israel, and to overseas members who request them.
Name and Address (please print clearly).....



A baker's dozen

HERE ARE a baker's dozen of new novels. All in paperback, they are of varying genre: romance, adventure, fantasy, thriller and horror.

Florence Partain's *Crying in the Wilderness* (Avon, New York, 420 pp. \$3.50) is the first volume of a saga which promises to stretch over five centuries under the general title *The Caribbean Chronicles*. This one runs from 1479 to 1543, and shuttles from Spain to Cuba, Haiti and Florida, takes in the Inquisition and the Expulsion of the Jews from Spain (1492), the voyages of Columbus (here called Colon), the persecution of Marranos suspected of maintaining Jewish worship, and the destruction of Indians in the Caribbean by greedy Spaniards seeking gold and slaves.

The attempt of the family Torres, who accompany the Conquistadors to Cuba as traders, to remain Jews, is rendered vividly, as is also the basic beauty of Indian ways and legends. Partain has combined historical and fictional elements in a well-fitting pattern. Occasionally, the novel is rather purple patchy and mawkish, but it remains forceful.

LORENA DUREAU's *Lynette* (Pinnacle, New York, 354 pp. \$2.95) is a Cinderella story. A 16-year-old beauty is married off by her wicked aunt to a 60-year-old baron of the Regency period. He dies, leaving her a virgin. The new heir - a nephew - takes her under his protection, but she still loves the person who has married her cousin. The complications include visits to Carlton House and the Vauxhall Gardens, and you can guess the rest. The writing is rather verbose but the story is sweet.

IN TREVOR Meldal-Johnson's *The Cruel Beauty* (Avon, New York, 358 pp. \$1.95), the title refers as much to the land as the lady. The land is South Africa after the Great Trek but before the discovery of gold in the Transvaal. English-born Katherine Carson is moving north with her husband and two children to seek farm land when three white bandits attack them, murder the husband and one child and rape her. She sets out to avenge them, and is aided by a Zulu warrior who has also suffered at the hands of the bandits, and by an American adventurer. Boers are kindly but unable to help. There is too much of the "noble savage" about the Zulu to make him credible, but the story is well told and the African lore is interesting.

THE TITLE of Mary Dabheim's book *Love's Pirate* (Avon, New York, 583 pp. \$3.95), gives no real indication of its quality. It is a historical novel set in the time of Mary Queen of Scots, but its principal figures are a spirited Scottish girl called Dallas, and her pirate husband, the murders of Mary's secretary Rizzio and her husband Darnley, and her quick marriage to Bothwell, all form part of the development. Mary's character is better set out here than in some history books. This quite absorbing drama of romance and adventure makes it easier to understand her eventual undoing, though the dialogue is hardly typical of the time.

BEGINNING WITH the whirlwind marriage of a pretty young divorcee and an artist, Mary Higgins Clark's latest thriller, *A Cry in the Night* (Dell, New York, 317 pp. \$6.50), builds chill by chill, fear by fear, into a sinister horror story. The artist has

Dora Sowden

fallen in love with the divorcee because she so much resembles his dead mother. The mystery thickens steadily, and though the climax stretches credibility rather far, it makes thumping good suspense.

NEAL TRAVIS'S *Palaces* (Avon, New York, 377 pp. \$3.95), like his earlier *Castle*, plays upon women's lib. His heroine insists on making a career as a film director. She loses her husband, and hesitates to take another. In this ambience, the women, including the heroine, are all permissive in their sex life to the point of promiscuity - but remain charming. The view of the wheeling-dealing that goes on in the making of some films is both shocking and interesting.

TORREY L. HAYDEN'S *Somebody Else's Kids* (Avon, New York, 333 pp. \$2.95) is a deeply moving story told by a young teacher who works with disturbed children. She devotes part of her day to a "class" of four such children. In a fit of frustration, she herself describes them as "the girl who could not read, the boy who was kicked out of school, the pregnant 12-year-old, the crazy kid" - and she loves them all, and suffers for them. Her efforts to adjust them to their lives is heartbreaking uphill work, and she tells of it with such honesty that there can be no doubt it is true. She doesn't really succeed but what she does achieve is a triumph of the human spirit.

PATRICIA HAGAN'S *Golden Roses* (Avon, New York, 359 pp. \$3.95) has a heroine so beautiful that all the men who meet her fall in love with her. She goes to Mexico to join her long-estranged father who has married again, finds he has died and that his household is tyrannized over by a stepson. Her attempts to escape involve a handsome matador, a tall dark American, Indian villages and even the Grand Canyon. The period is the end of the 19th century, the characters are melodramatic, the dialogue footling and the romance rather absurd. Yet, as this is the author's eighth venture into the fields of passion, it works.

IN THE FIRST half of Shirlee Busbee's *White Passion Sleeps* (Avon, New York 486 pp. \$3.95), two questions suggest themselves: This is her third novel, so why doesn't she avoid repetitive scenes? And as her dedication expresses her indebtedness to father, mother and husband, why have they condoned so many detailed scenes that hover on the edge of soft-porn?

It is odd that her style, and the treatment of the themes, changes half way through. The period is the 19th century and Beth, an English nobleman's daughter has been married off to an American who turns out to be homosexual but is kind and attentive to her. She is attracted to a tall dark stranger who rapes her (first sex scene), then four years later makes love to her (second sex scene) and yet again (third sex scene), but after 1840 the writing becomes swift and sure. "The Custom House Massacre," when Texans killed off a group of Comanche warriors and their women who had come to parley, hardly seems from the same hand as the previous chapters. The way Indians dealt with captives is horrifyingly vivid. Yet mawkish

melodrama recurs with sentences like "His mouth ravaged hers."

HARRY BRAND'S *Birth Pyre* (Corgi, London, 239 pp. £1.25) is a horror story about crazy mysteries and has one particular point of interest. It is set in the Judean hills outside Jerusalem, apparently in our time, but never mentions Israel.

There are the Old City and the New City (no barrier between), a "government man" Dan Michaels, and a "police inspector" Yadin, but their context is not supplied. Two Americans arrive at a "terminal" and meet their Arab guide. They have arrived because a gold-tipped pyramid has been uncovered in the desert, and the husband, a physicist, has been investigating the properties of pyramids for good and evil. He is caught up in mad dreams, and menaced by sinister spirits, till his wife gives birth to a son, and the Arab guide is consumed by the dark forces.

THOMAS HARRIS'S *Red Dragon* (Bantam, New York, 354 pp. \$5.95) is something else again: a story of murder, and madness and a long painful process of police investigation, based on painstaking accumulation of detail and also on creative insight. The steady accumulation of detail makes it the more scary.

Will Graham, a super sleuth, has withdrawn from the force, and married a lovely widow, but is called back to help unravel mysterious crimes. Two families have been murdered in gruesome circumstances. Everything points to a crazy killer. Graham and a colleague gradually build up the facts with the help of scientific aids and their own intuition. There are threats and failures all along the way until the case is solved. It is a crime and detection story of the first order.

BELIEVE IT or not, *Superman III* by William Kotzwinkle (who turned E.T. into a novel) is good for an hour's fun. Clark Kent, a clumsy, diffident man but a powerful Superman, gets into scrapes and out of them, so that the fantasy becomes a child's story for adults. Children will love it, and adults can enjoy the Damon-Rumyonish style. For example: One character says: "In the old days.... if somebody wanted to rob you, he'd come in with a gun and say 'Stick 'em up. Nowadays they get these blasted computers to do their dirty work!' That's how it is all along. It has been made into a film with Christopher Reeve as Superman and Richard Pryor as an untaught computer wizard. There's a love element, too.

FAY WELDON is known for snappy, sophisticated writing. Her power to evoke pathos as well as terror is deftly applied in *The President's Child* (Coronet, London, 220 pp. £1.75).

The story is told partly in the first person by a blind woman in whom everyone confides. Even the part written in the third person presumably goes through her mind. The main figure is Isabel, a journalist and TV personality. She has married Homer, an American she met on a flight from New York to Heathrow, when she was already pregnant by a man seeking the American presidency.

It turns out that Isabel is marked for elimination so that no breath of scandal should affect the presidential candidate. Terror ensues but gradually the situation resolves itself, and Isabel goes back to her native Australia. Interest never flags.

IN CASE YOU were wondering why I had vanished from this page, I went to the U.S. to attend a reunion of my class at Radcliffe College in Boston - and also visited my mother in Gary, Indiana.

As on all my trips abroad, I spent a good deal of time browsing in department stores, discount stores, supermarkets, open-air markets and bookshops, with not a book always open and pen handy.

Any column about shopping in the U.S. must begin with an apology to David Gedanken, director of Kaufman Agencies for the import of toys in Israel. Several weeks ago, I expressed some scepticism regarding his statement that Cabbage Patch dolls, which caused shopping riots at Christmas time, were still virtually unavailable in the U.S. Having just come back from a fortnight in the States, I must confess that Mr. Gedanken was correct.

Despite innumerable phone calls in three American cities, I was unable to locate a single Cabbage Patch doll for my daughter's birthday. And had I found one, the price would have been nearly as much, or slightly more, than the \$32 which Kaufman Agencies are asking here in Israel.

The Cabbage Patch phenomenon must be the best example of deliberate shortage since the energy crisis of the 1970s. Just as oil, gold and diamond producers limit supplies to keep prices high, so the Canadian-based Coleco toy company must be limiting the supply of genuine Cabbage Patch dolls available for "adoption." These baby dolls are not merely "sold"; adoption papers and individuality in design are part of the gimmick.

Perhaps it's my scepticism at work again, but I cannot believe that an international company the size of Coleco could not produce these dolls to keep up with market demand, if it really wanted to.

But why should it? Scarcity keeps the product in the news, in demand and it keeps prices high. A friend confided that she had located three Cabbage Patch dolls in Minneapolis for a business client, who happily paid \$50 apiece for them.

Curiously, the dolls apart, you can find every Cabbage Patch doll accessory in the U.S. There are dolls' clothes, strollers, even a child-sized playhouse bearing the coveted name. And you can always settle for a Cabbage Patch T-shirt, which is what I finally bought for my daughter.

Here in Israel, Kaufman Agencies expect a shipment of Cabbage Patch dolls in mid-July, and first choice will go to customers who have paid a \$10 deposit at the Kaufman chain of toy shops, called Fantasia. If Israelis don't adopt all the dolls in advance, the chain expects American tourists to grab them off the shelves.

While in the toy department of Chicago's Carson, Pirie & Scott store, I saw some dolls which reflect the current wave of nostalgia for the '50s. You can have an 18-inch Marilyn Monroe in vinyl for \$80, or a 19-inch Elvis Presley for \$90. A porcelain Marilyn Monroe, on the other hand, will cost you \$400 - unless, of course, you insist on the limited edition of 300 numbered and authenticated Marilyn's, complete with white mink stole, diamond earrings and necklace, and eyes made of German crystal. This version comes in a case and is shown "by appointment only." The price is a mere \$5,000.

THE HOTTEST game in the U.S. today is called Trivial Pursuit. It comes from Canada and costs \$30-\$35 when you find it - which is not that easy. I was cautioned not to

confuse it with imitations bearing similar names.

Anyone with a good command of English and general knowledge can play this board game. Sample questions: "How many Russians have landed on the moon?" "In what U.S. city was the game *pat* first played?" "What is called a 'radiation enhancement device' by the Pentagon?"

ONE OF THE things I most enjoy in U.S. shops is the multitude of products for a consumer public which already has everything. My prize this trip goes to a \$10 item I spotted in a shop in Boston's Quincy Market: an "inkulator" for the refrigerator. The manufacturer's description reads: "Our unique diet's alarm makes the piggy sounds to go with those piggy impulses. Open the refrigerator and 'oink, oink, oink...' a live recording of lusty porkers dining at the trough... Automatically turns on when door is open. Repeats until door is closed. Works in pantry and liquor cabinet too."

IF PROPER Bostonians had just about everything before, they now have Israel's contribution to beachfront hazards - the paddle ball set. I spotted one in a Quincy Market shop window, sporting the brand name Kadima and a "made in Israel" label.

I WAS PLEASED to see that some Israeli food products have reached ordinary supermarkets in not particularly Jewish neighbourhoods of the U.S. Midwest. These products have long been available in the New York and Los Angeles areas, but not in and around Chicago, or Gary, where I often visit. My mother suggested that what we saw might be leftovers from Passover merchandise, but I hope it is a permanent trend.

In Chicago, I saw Elite's bitter-sweet and milk chocolate, both regular and dietetic, as well as its filled wafers (*vafflin*), at prices which I am happy to report are slightly higher than those at Tel Aviv supermarkets.

On the other hand, I saw Osem packaged soups in a northern Indiana supermarket for roughly half the price we pay for them in Israel. Perhaps some of the difference is accounted for by the 15 per cent VAT we pay on our products, but that doesn't explain all of it.

THIS TRIP I jotted down many prices of everyday commodities so that I could make some informed comparisons when I got home. I did my calculations around the middle of

Over there

MARKETING WITH MARTHA

last week, when the rate of exchange was IS230 to the dollar.

For instance, take something as basic as chicken. In a Gary supermarket a fortnight ago, whole fryers were selling for 79 cents a pound, which worked out to IS400 a kilo. Granted, these were not kosher chickens; on the other hand, they were fresh and not frozen.

In Israel, as of last week, the official retail price of whole frozen chickens was IS455 per kilo. That price represents a subsidy of "over 100 per cent," the spokesman of the Ministry of Agriculture told me. To calculate the realistic free market price of chicken in Israel, one would have to double this, he said. That means we would be paying IS900 per kilo for unsubsidized chicken - or more than twice the American supermarket price.

Why should it cost us twice as much to raise and market a chicken as it costs the Americans? I put the question to Agriculture Ministry spokesman Naftali Yaniv. His answer was threefold: First, we import our chicken feed from the United States. Secondly, the whole process of *schechita* and kashering the poultry (the ritual soaking and salting) "adds greatly to the cost."

Yaniv did not venture to suggest what percentage this might add to the cost. I have my doubts that it adds all that much in Israel, where kosher poultry production is the norm.

The third reason for higher costs here, the spokesman says, is our country's policy that certain basic foodstuffs, among them chicken, must be subject to planning quotas and guaranteed prices to farmers. This avoids swings from shortages to surpluses, and gives the consumer stable prices.

In the U.S., in contrast, chicken production is left to the caprices of supply and demand, with both consumers and farmers taking their chances - or so Yaniv claims. I have always understood that the U.S. farm lobby was very powerful indeed, and that American farmers knew how to look after their in-

terests at least as well as ours do.

If it makes you feel any better, boneless, non-kosher breast of chicken and turkey ("shnitzel") costs about 30 per cent *more* in Gary than its kosher equivalent here. On the other hand, chicken livers, *pulkes*, and all forms of beef cost the Israeli more than what the general Indiana public, buying non-kosher, pays in supermarkets.

When you start with kosher meat in the U.S., prices approach, approximate and even exceed those of meat and poultry in Israel. But of course kosher meat and poultry has a limited demand in the U.S., so this is to be expected.

As on previous visits abroad, I found the prices of fresh fruits and vegetables considerably higher in the U.S. than here; the same goes for most bread and dairy products, bearing in mind that ours are heavily subsidized.

PROCESSED FOODS, however, are cheaper over there - a fact I have noted before, and which continues to anger me, despite all the familiar excuses of local manufacturers and merchants. ("We produce on such a small scale." "Our wage costs only appear lower; they aren't really." "We have so many taxes, both obvious and hidden." "Our financing costs are staggering." "Credit terms are too long.")

Undaunted or perhaps unconvinced by these explanations, I continue to play the game of price comparison whenever I travel.

The case of potato chips, for example. These cost 50 per cent more at a supermarket in Tel Aviv than at a supermarket in Indiana. Yet their main ingredient, potatoes, are cheaper in Tel Aviv, by about the same proportion. Put another way, potato chips cost IS155 per 100 gm. in Tel Aviv, IS92 for the same amount in Indiana. Potatoes, on the other hand, cost only IS7 per 100 gm. in Tel Aviv, but average IS11 in Indiana.

How about tomato juice? As with potato chips, its ingredients are local and plentiful. A one-litre glass jar of Jaffa-Mor tomato juice at the Super-Sol chain last week was marked IS286. One of America's most famous brands, Libby's, sells bottled tomato juice in an Indiana supermarket for the equivalent of IS213 a litre. Even if we added a fictitious VAT charge to the American product, it would raise the cost to only IS245.

In a tin can, the difference is even more dramatic. Our local Tai brand of tomato juice works out to IS264 per litre, while the American equivalent, Libby's, comes to IS155. And

there are brands cheaper than Libby's.

Let's look at the basic raw material, tomatoes. Last week, Tel Aviv supermarkets were selling tomatoes at about IS70 per kilo; in the open-air markets, they were even cheaper. A fortnight ago, the only tomatoes available at an outdoor farmers' market in northern Indiana had been brought in from California and sold for the equivalent of IS400 per kilo.

ANOTHER OF my favourite examples is tinned baked beans in tomato sauce, considered "poor man's fare" in most of the Western world. I am familiar with the argument that we do not grow these beans here, but import them. The small dry white beans cost the equivalent of IS114 per half kilo in an American supermarket, while the same quantity sold here at Super-Sol last week for IS127. The difference is not great.

But look what happens when a manufacturer gets hold of the same beans and cans them with (local) tomato juice and salt.

In the U.S., a one-pound (453-gm.) tin of the famous Heinz beans - with the O-U emblem of kashrut, no less - was on sale for 49 cents. Here in Israel, tins of baked beans average 580 gm. net weight. Converted into shekels, the cost of a comparable Heinz tin in the U.S. supermarket would be IS144.

What would I have paid last week for a tin of Israeli baked beans in tomato sauce? At Super-Sol, I found Vita selling for IS380. Assis for IS363 and Yabkin for IS251. At the Co-op in Dizengoff Centre, Vita baked beans cost IS383. Assis cost IS272 and Tami (the cheapest of all) cost a "mere" IS186.

Incidentally, Super-Sol was retailing an imported Heinz tin of beans, weighing only 425 gm., at IS378. That would make it IS516 for a 580-gm. quantity - or over three and a half times the price of the same tin of beans in the company's motherland. (I am happy to report that the import was considerably dearer than the local products; this is not always the case.)

My research demonstrated another point: It is worth comparing the prices of various brands, even on the same supermarket shelf. Who would have imagined a difference as great as IS186 for the tin of Tami baked beans and IS383 for the Vita product - on the very same day and the very same store?

Similar comparisons of tins of sweet corn and chick peas showed very similar results. The tinned products in the U.S. are cheaper, often by half. And sweet corn does grow here.

ANOTHER everyday product which is inexplicably expensive here in Israel is deodorant - hardly a luxury in our climate. I won't bother comparing the prices of imported deodorants with how much they cost in their countries of origin: I will simply note that the very cheapest deodorant I could find at the Shekema chain the other day was a brand mysteriously called U.S.A. No.1, made by Taya, our veteran local cosmetic company. The roll-on deodorant was marked IS630 for 30 millilitres, but Shekema was having a 25-per-cent sale on all deodorants, which brought it down to IS472.50. Converted into dollar terms, this came to about \$2.

I looked back over my notes from the U.S. The cheapest roll-on deodorant I found there was a brand called Tickle, also retailing for \$2 a bottle. But it contained twice the quantity of the Taya product.

My case rests.

- Martha Meisels